DANCEMAGAZINE

APRIL 1960 60 CENTS

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PRESSTIME NEWS

BALLET THEATRE IN HIGH GEAR

Following its US Gov't-sponsored perfs. Mar. 28-Apr. 2 in the Cuban Ballet Festival, **American Ballet Theatre** goes into final preparations for its 20th anniversary season, Apr. 19-May 7, at NYC's Metropolitan Opera House, then leaves for a State Dept.-ANTA backed tour of Europe, including 2 months in Russia.

Two major premieres are scheduled for the Met engagement. **Birgit Cullberg's** "Lady from the Sea" bows Apr. 20 with **Lupe Serrano, Erik Bruhn & Glen Tetley** in the leads. **Herbert Ross'** "Serenade for Seven" will be seen first Apr. 26, featuring **Nora Kaye, Scott Douglas, Ady Adder, Royes Fernandez, Tommy Rall, Sallie Wilson** & Tetley.

Other stars & soloists in this season include: **Alicia Markova, Alicia Alonso, Igor Youskevitch, John Kriza, Ruth Ann Koesun, Claude Bessy, Martin Scheepers, Irene Apinee, Muriel Bentley, Christine Mayer, Ivan Allen, Darrell Notara, Elizabeth Carroll.**

Rehearsals for this landmark season find a number of original choreographers personally working with the co. These include **Agnes de Mille, Eugene Loring, William Dollar, David Lichine, John Taras,** Miss Cullberg & Ross. Repertoire: "Billy the Kid," "Bluebeard," "Caprichos," "Choppiana Concerto," "Designs With Strings," "Fall River Legend," "Fancy Free," "Giselle," "Graduation Ball," "Jardin aux Lilas," "Judgment of Paris," "La Fille Mal Gardee," "Les Sylphides," "Miss Liberty," "Pas de Quatre," "Pillar of Fire," "Rodeo," "The Combat," "Theme and Variations," and 4 pas de deux.

MARTHA GRAHAM SETS SEASON

Martha Graham has found a house, the 54th St. Theatre, in which her co. will give a season Apr. 5-May 8. Miss Graham premieres two new works, both untitled at this date. One, to Carlos Surinach music, will be premiered Apr. 27; the other, based on the Alcestis legend to a Vivian Fine score, Apr. 29.

Co. includes: **Bertram Ross, Paul Taylor, Helen McGehee, Ethel Winter, Mary Hinkson, Linda Hodes, Yuriko, Matt Turney, Gene McDonald, David Wood, Richard Kuch, Dan Wagoner, Akiko Kanda, Bette Shaler, Carol Payne, Ellen Graff, Bernie Thomas, Lois Schlossberg, Nancy Stevens, Robert Powell, James Gardner.**

The eve-long "Clytemnestra" will be on the opening night bill. Repertoire for the rest of the season: "Night Journey," "Seraphic Dialogue," "Embattled Garden" and "Diversion of Angels," in addition to the 2 premieres.

IRAN FIGURES IN BALLET'S 'CARPET'

The Shah of Iran is sponsoring a ballet to be premiered Apr. 13 by the **NYC Ballet** during its Apr. 29-Apr. 24 season at NY's City Center. "The Figure in the Carpet," a 5-scene ballet by **George Balanchine,** honors the 4th Int'l Congress of Iranian Arts & Archeology, convening in NYC in Apr. under co-patronage of President Eisenhower & the Shah.

Another premiere will be a pas de deux by Balanchine (to relatively untouched music by Tchaikovsky), given opening night.

"REVOLUTIONARY BALLET" IN CUBA

Our man in Havana, Hermann Wilhelm, cabled at presstime that the Cuban Ballet Festival opened Mar. 15 with a sold out perf. of "Swan Lake" by **Ballet de Cuba** with **Nina Timofeyeva & Boris Kokhlov** from the **Bolshoi Ballet** as guest stars. 2nd & 3rd programs were warmly applauded perfs. by the **Ballet Espanol Ximinez-Vargas.**

Wilhelm reports that Festival events will include: the "1st revolutionary ballet," titled "Despertar," which will star **Alicia Alonso.** Another premiere will be "Joan of Arc," choreographed by **Anna Leontieva,** again with Alonso in the lead.

Latest word on others participating: **Mexico's Ballet de Bellas Artes, Ballet Venezuela, Teatro de Danza Cubano & American Ballet Theatre.**

Our Latin American correspondent, Hans Ehrmann-Ewart, paid a visit to Dance Mag. Mar. 18 when he was in NYC en route from Santiago, Chile, to the Havana Festival.

JAPAN'S LEADING KABUKI CO. DUE IN U.S.

The 60-member **Grand Kabuki Theatre** from Tokyo is now set to open a 3-wk engagement June 2 at the NY City Center. A similar run will follow at the LA Greek Theatre and possibly a week in Honolulu. This foremost co. in the 350-yr-old Kabuki tradition is an all-male group. Their tour, for which the Japanese gov't is paying transportation, is part of the centennial celebration of the Japanese-American signing of a treaty of amity & commerce.

MUSIC EXPERTS IN THIS ISSUE

James Lyons, Rosalyn Krokover and Robert Sabin, whose articles on dance and recorded music are featured in this issue, are all top experts in their field and all regular contributors to Dance Magazine. Lyons is Ed. of The American Record Guide, has weekly radio programs in NYC on WNYC and WBAI, and conducts "The Music of the Dance" 5 eves. a week over the Int'l Good Music West Coast FM network. Miss Krokover is Dance Ed. of Musical Courier, record reviewer for McCall's, and author of the "New Borzoi Book of Ballets." Sabin is Assoc. Ed. of Musical America, and an Editor of Dance Observer.

"WEST SIDE STORY" FILMING BEGINS

The hit musical, "West Side Story," is now to be a color movie, produced by the Mirisch co. for United Artists release. **Jerome Robbins,** who directed and choreographed the stage version, will co-direct the picture with Robert Wise. Filming of NYC background locations has already begun, and the shooting, which will take place in both NYC and Hollywood, is expected to continue throughout the summer.

INTERNATIONAL NOTES

Japan and the Philippines will be host again to the **NYC Ballet** for an 8-week season in the spring of '61. Arrangements have been completed for the tour by impressario **Paul Szilard,** who booked the co. in the Far East and Australia last year. In addition to the 2 months of perfs., the NYC Ballet will spend a further 7 weeks in Japan making a motion picture, script for which will be prepared by a Japanese writer. Szilard reports that another co. on his management list, the **Theatre d'Art du Ballet,** headed by **Anna Galina,** was a hit in "Carnaval" March 1 on Paris TV.

The **Bob DeVoye Trio (Fred Favorite, Toni Hunt** & DeVoye) left for London Mar. 26 to play the Palladium on bill with Liberace. Trio then tours England & Scotland, returning to USA in Aug.

Flash from Vienna: **Katherine Dunham & Co.** are reported to be prolonging their stay in Europe to take advantage of a commercially arranged tour of Europe.

Marina Svetlova dances Giselle with the **Nat'l Irish Ballet** in Dublin Apr. 11-13 and appears in 2 works with the **Irish Theatre Ballet** in Cork Apr. 18-23 . . . **Ted Shawn** flew to Lima Feb. 22 for a look-see at **Kaye MacKinnon's Ballet Peruano** as a possibility for the **Jacob's Pillow Dance Festival** this summer. Going along to size up the technical situation was **John Christian,** backstage boss for the theatre at JP . . . **Dirk Sanders** and his actress-wife, Annie Fargue, left NYC in Mar. for Paris where he is to dance in a film featuring **Roland Petit** works.

Michio Ito, a noted figure in the early days modern dance movement in the US and now a leading teacher in Tokyo, lectured in Feb. in Honolulu. Visit was marked by a reunion with ballet teacher **Alexander Oumansky,** who is now established in Hawaii after many years in Portland, Ore. . . . . Spanish dancer-choreographer **Luis Agudo** is now co-director of the Dance School of the Fine Arts Dept. of El Salvador.

ON & OFF BROADWAY

"West Side Story" returns Apr. 27 to its old B'way home, the Winter Garden, after spectacular success in tour engagements across the US. "Once Upon a Mattress," present Winter Garden tenant, goes "on tour" again in search of a 4th NYC theatre.

Among dancers in "Bye Bye Birdie," choreographed and directed by **Gower Champion,** is **Don Farnworth,** back in action after a bout with polio last Aug. Show opens Apr. 14 at the Martin Beck . . . Dancers in the Hermione Gingold revue "From A to Z," opening Apr. 20 at the

Plymouth include: **Kelly Brown, Nora Kovach, Beryl Towbin, Alvin Epstein, Virginia Vestoff, Isabelle Farrell, Doug Spingler & Michael Fesco;** choreography is by **Ray Harrison,** ballet music by Jack Holmes . . . At the 46th St. Theatre, Apr. 21 is "Christine," choreographed by **Hanya Holm,** with dancers: **Bhaskar, Laurie Archer, Sandra Bowman, Angeli Devi, Ginja Sasha, Mai-Lan, Jonalee Sanford, Vito Durante, Dino Laudicina, Joseph Nelson, Alan Peterson, Joe Rocco & Gil Schwartz.**

Dania Krupska directs dances for "Oh, Kay!" set for Apr. 12 at the 74th St. Theatre . . . **Todd Bolender** created stage movement for "The Killer," which opened at the 7 Arts Theatre Mar. 22 . . . **Robert Helpmann** arrived in NYC from London in Mar. to direct "Duel of Angels," due on B'way Apr. 18 . . . **Joel Schnee** choreographed "Mambo for Four with Fans" for the Talent '60 showcase at the Majestic Mar. 22. Dancers in his work: **Jane Laughlin, Billie Mahoney, Gene Ge Bauer & Bob La Crosse** . . . **Michael Babatunde Olantunji,** a Nigerian exchange student, was author & choreographer of "African Holiday," a recent hit at the 125th St. Apollo.

Violinst Isaac Stern headed a group which made a last-minute attempt to save Carnegie Hall. Their plan, incorporated in a bill submitted to the NY State Legislature, has been passed and now awaits the decision of Gov. Rockefeller.

PALM BEACH "PRINCESS" TO LONDON

A bulletin from Florida reports that "The Princess," the fairy-tale ballet which had two successful engagements last year when presented by Frank J. Hale at his Royal Poinciana Playhouse in Palm Beach, is slated for a London engagement this June — at, appropriately, the Princess Theatre. The full evening work, now being adapted into a musical fantasy, will again be produced and directed by Ted Kneeland, and will again have libretto and choreography by **Jo Anna** (who will also co-star in the role of "Tears").

Lawrence A. Wien, NYC attorney, financier, philanthropist and B'way show backer, is sponsoring the London presentation. Mario Braggiotti will go to the British capital to make revisions in his original score and to conduct the orchestra for the debut perfs. The London production of "The Princess" is being dedicated to Princess Margaret.

FOLK DANCE NEWS

Sally Ray directs the 7th Annual City-Wide (NYC) Folk Dance Festival at Manhattan Center Apr. 6. 800 children will participate in the event sponsored by the Boys' Athletic League . . . Teachers' courses at **Folk Dance House, NYC,** will be given Thurs. eves. Apr. 7-May 26 . . . Wash, DC, Folk Festival, dir. **Dave Rosen,** will be May 6 & 7 at Roosevelt Center Aud . . . The **Finnish Folk Dancers, Hungarian Dance Group of Glen Ridge, NJ, & Swedish Vasa Children Elsa Rix Folk Dancers** performed Mar. 27 in **Folk Festival Council's** Nationality Eve. at the Ukrainian Nat'l Home.

IN MEMORIAM: MARGARET LLOYD

One of America's most perceptive writers on the dance, **Margaret Lloyd,** distinguished and beloved dance critic of the Christian Science Monitor, died Mar. 1 at her home in Brookline, Mass., at the age of 72. A familiar figure at New York openings, Boston perfs. and summer festivals, Miss Lloyd wrote articles for many periodicals (including Dance Mag.) and for encyclopedias. Her "Borzoi Book of Modern Dance," published in 1949, remains a definitive appraisal of the modern dance field.

Before becoming dance critic, Miss Lloyd was a feature writer and film writer for the Monitor. Her last review, of the Boston opening of Roberto Iglesias' Ballet Espanol, appeared the day of her death. She was the widow of Leslie A. Sloper, the Monitor's music and drama editor, who died in 1949. She leaves a son and 3 daughters, one of whom is NYC theatrical press agent Anne Sloper.

PERSONALS

American Ballet Theatre's **Sallie Wilson & Ali Pourfarrokh** were married in NYC Mar. 11 . . . French dancer **Noelle Adam** & actor Sydney Chaplin became Mr. & Mrs. Mar. 20 in NYC . . . During his recent US tour, **Roberto Iglesias** married his co-star **Rosario Galan.**

Hal Loman (who heads the Hal Loman & His Playmates dance group and who choreographs for Sammy Davis, Jr.) and dancer **Barbara Maye** became parents of a son Mar. 14 in NYC. . . . **Dirk Sanders** & wife Annie Fargue are expecting.

Philip Greene, partner of Maurice Goldman, creator of Maurice Danswear, Inc., died suddenly Mar. 8 at the age of 49 in Detroit.

ERRATA

Due to a typographical mishap, last month's article on **Pavlova** by **Princess Carraciolo** (p. 35) read: "How young she seemed, just about 20! (She was 23) . . ." That part in parenthesis should have read: ". . . (she was 33)" . . . Caption in Mar. issue (p. 24) for photo of the Arroyo Viejo Recreation Center in Oakland, Calif., erroneously stated that Ann Halprin is supervisor of modern dance. Actually, the head of the Modern Dance staff is **Ruth Beckford** . . . In Press-time News, p. 4, the reference to the Edith Fegal Dance Group should have been the **Edith Segal Dance Group.** Sorry!

TELEVISION TOPICS

Looking Ahead: **ABC-TV:** Apr. 7 opens new "Polka-Go-Round" series, choreographed by **Felix Sadoski. CBS-TV:** Apr. 3, "Camera Three," **Donald McKayle** choreographs "They Called Her Moses," (based on the life of Harriet Tubman, heroine of the pre-Civil War "underground railroad") with dancers **Mary Hinkson, Carmen de Lavallade, Kathleen Stanford, Sylvia Waters, Arthur Mitchell & Bob Powell. NBC-TV:** Apr. 1 Paul Szilard has packaged a perf. with **Alicia Alonso, Melissa Hayden, Nora Kaye & Mia Slavenska** in "Pas de Quatre" (supervised by **Vincenzo Celli**) on "Bell Telephone Hour" . . . **Fred Astaire & Cyd Charisse** have M.C. duties on the "32nd Annual Oscar Awards Show" Apr. 4. Astaire 2nd "Evening" program will be repeated May 9 . . . Pontiac's Star Parade offers "Man in the Moon" with choreography by **John Butler** Apr. 16 . . . Apr. 27 Perry Como Show, aired from London, will feature **Margot Fonteyn & Michael Somes.**

AROUND NEW YORK

Mary Anthony is choreographer of "The Passion According to St. Luke" & "The Seven Last Words of Christ" for her **Dance Theatre** at the Rockland Lyric Theatre, Piermont, NY, Apr. 8, 9, 15, 16 . . . Dance Mag. Publisher **Rudolf Orthwine** was guest of dancewear mfr. **Jimmy Selva** at the Feb. 25 Friars celebrity luncheon honoring George Burns . . . On the bill for NY **Ballet Club's** 10th Annual Choreographers' Night Apr. 10 at HS of Fashion Industries: "Dance Doodles," **Alan Baker;** "The Sisters," **Anna Paulina;** "Rehearsal Hall," **Joseph Rosen;** "The Sun in Darkness," **Ruthann Carr;** "Songs of the Flute," **Phyllis Dersh;** untitled work, **Marvin Gordon** . . . A painting by Alex Katz of **Paul Taylor** in "Episodes" costume is on display at Stable Gallery . . . Cast for Apr. 3 **Ballet Repertory Workshop** (dir. **Thalia Mara & Arthur Mahoney**) at 92nd St. Y includes: **Sonja Bayard, Mary Denny, Carole Kroon, Leni Anders, Jill Douglas, Renee Farjean, Nancy Gilmore, Sandra Hammond, Marilyn Lantz, Marilyn Siskin, Francine Sobel, Erica Weis, Ian Benjamin, Richard de Longchamps, Bruce Elliot, Howard Gaboury, William Jacobs, Michael Nestor.**

Westchester Dance Council has an Apr. 6 workshop led by **Carol Newman** planned . . . **Ted Shawn** will lecture at the **Dance Notation Bureau** for **Jr. Dancenotators** Apr. 20, 5:30 PM . . . **Geoffrey Holder** opened a 3½-wk singing engagement at the Arpeggio Mar. 21 . . . **Shai K. Ophir** and **Hava Kohav & Co.** were to perform in a benefit for Selfhelp at the 92nd St. Y Mar. 28 . . . **Sahomi Tachibana & Elaine Hrubant** offer "Japan Through Dance" Apr. 9 at Brooklyn Museum . . . **Alvin Ailey** is choreographing "Brazilian Suite" for the **Fred Berk Co.** for Apr. 10 at the 92nd St. Y . . . **Kathleen Stanford,** former Boston Conservatory dance student, is asst. to **Carola Trier** . . . **Paper Bag Players,** dir. **Remy Charlip,** with **Aileen Armstrong, Sudie Bond, Shirley Kaplan & Judith Martin,** perform at the Living Theatre Apr. 18, 19 & 22 (1 & 3 PM), 23 (11 AM & 1 PM).

Edith Stephen offers "Dreams of Light and Dark" & "Dance of Inner-Outer Space," new works, in an Apr. 23 concert at Henry St. Playhouse. Dancers: **Talley Beatty** (guest), **Gleen Brooks, Paula Leland, Shirley Rushing, Elizabeth Rasummy** & Miss Stephen . . . **Roberta Lubell** & **Michael Maule** are currently dancing at the Em-

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pire Room, Waldorf-Astoria Hotel; choreography by **Danny Daniels** . . . Deaf students from Gallaudet Coll., Wash., DC, give a dance concert (including works depicting language of the deaf) Apr. 24 at HS of Fashion Industries . . . **Bob Herget** is staging & choreographing works for a Carnegie Hall concert Apr. 27 for the 50th anniversary of Schola Cantorum . . . **Paula Lamont** is choreographer & lead dancer in "Brigadoon," set for Apr. 29-30, Pleasantville, NY . . . **Eve Gentry** has an acting role in an industrial film for the Greater NY Fund.

Radio City Music Hall Rockettes, dir. **Russell Markert,** won 1st "Joey" Award of Amer. Guild of Variety Artists for best US dancing group . . . **Westchester Dance Players** perform at Daniel Warren School, Rye Neck, & at White Plains Ridgeway School Apr. 29 . . . **Elizabeth Harris,** modern dancer, is consultant to Barrie Barstow Greenbie, winner of a Ford Foundation grant to design a modern dance theatre . . . **The Seven Dancers,** dir. **Elizabeth Rockwell,** were to premiere "Eve 'n' Adam" at Pound Ridge, NY, School Mar. 27 . . . Choreography by **Sylvia Dick, Margot Harley, Elizabeth Harris & Marion Scott** was offered at the 92nd St. Y Mar. 13. **Merry-Go-Rounders** were guest artists . . . **Amun Ram & Amrita** were featured in a Town Hall concert Mar. 6 . . . **John McDowell** is dir. of the new **Theatre Dance Group** which is performing at the Harlem YMCA.

IN PRINT

Dance Perspectives, spring issue, features "The **American Ballet Theatre:** 1940-1960," compiled by Selma Jeanne Cohen & A. J. Pischl, accompanied by a photo portfolio designed by Karl Leabo . . . **Remy Charlip** has illustrated "A Day of Summer," new children's book by Betty Miles, pub. Knopf, NYC . . . Photographs by Inger Abrahamson (whose pictures of the **Bolshoi Ballet** were in Dance Mag. July '59) were displayed at Parents' Mag. during Mar. . . . On the Blue Note record album jacket of Art Blakey's "Jazz Corner of the World," **Ruth Walton's** jazz choreography for "Moanin'," one of the selections included, is highly praised.

COAST TO COAST

General Artists Corp., having formed a concert division, has signed the **American Ballet Theatre** as one of its major dance attractions, and will book a US tour for the co. beginning Jan. '61 . . . Touring the US next winter under Giesen Mgt. will be "The Story of Jazz — In Music & Dance," featuring dancers **Al Minns & Leon James.** Show is an outgrowth of their perfs. with jazz expert Marshall Stearns at the Newport Jazz Festival, on TV & around NYC. (See Stearns' article, Dance Mag., June '59.)

Erick Hawkins teaches Apr. 28-May 6 in Miami, Fla., following an Apr. 23 perf. with **Barbara Tucker** for the Miami convention of the **Nat'l Dance Section,** which is Apr. 24-26 . . . Choreographer **Hal Belfer** is preparing a dance group to play Las Vegas & Reno, Nev., cabarets. Belfer choreographed the Tony Martin segment of the Mar. 14 Steve Allen TV Show with dancers **Gerre Goss & Darcy Sharpe** . . . **Dance Quintet (Manja Moore, Betty Schoenmeyer, Nancy Longfellow, Joyce Wolf)** performs "Chorale" & "Bowrree" in Dayton, O., for the Miami Valley Unitarian Fellowship Church service Apr. 3. Co. is headed by **Bebe Alpert Gross.**

Sahomi Tachibana took a day off from her B'way chores in "A Majority of One" to give a lecture-demonstration at the Berkshire Museum Little Theatre, Pittsfield, Mass., Apr. 24 . . . **Santa Fe, NM, Ballet's Donna Boles, Janie Jones, Virginia McCullough, Barbara Shermack, Cecilia Strange & Martha Wilson** performed in the Pageant of La Conquistadora Mar. 23-25; choreography by **Nina Coppola** . . . **Barry Lynn's** summer season at Arena Theatre, Salt Lake City, Utah, is June 17-July 23. Aug. 3 he opens a Northwest tour at Teachers Coll., La Grande, Ore. . . . **Myles Marsden,** dir. **Brae Crest School of Ballet,** Lincoln, RI, gives a lecture-demonstration Apr. 4 for the RI Fed. of Jr. Women's Clubs and is staging the ballet for "Faust," given by the RI Conservatory of Music Apr. 29 . . . Around Baltimore **Danny Diamond & Bob Norris** are dir-choreographing revues slated for future prod . . . Touring Texas in Apr., **Gertrude Lippincott & Robert Moulton** open with a concert & master classes at Southwest Tex. State Coll., San Marcos.

Alvin Epstein, mime, has received a Ford Grant for acting & directing work . . . **Nelle Fisher's** "The Littlest Circus" performs in Phila. Apr. 11-17 and in Los Angeles in May . . . **Coronet Concert Dance Co.,** dir. **Bill Ligon,** opens a spring tour Apr. 23 in Poughkeepsie, NY. Co.: **Fred Christian, Marian Hatakeda, Katherine Henry, Carol Ruggiero, Isamu Takahashi & Ligon** . . . **Shirley Keller** choreographed "Kiss Me Kate," given Feb. 25-Mar. 5 by Grand Rapids, Mich., Civic Theatre . . . **Peggy Litynski,** 12-yr-old ballet pupil of **Kathleen Kavanagh** is appearing regularly on Schenectady, NY, TV.

JACK STANLY MOVING HQ TO FLORIDA

The **Jack Stanly School of Dance,** after 22 years in NYC, is moving its principal activities to a new studio in Coral Gables, Fla. Among the NYC faculty accompanying Stanly to Fla. are **Ronnie Danniels, Ronald Reynolds & Joan Rosemond.** Stanly plans preview classes in Coral Gables beginning Apr. 18, but the formal opening will coincide with the summer convention in Miami Beach of **Dance Masters of America** for whom Stanly will be teaching. He plans to return regularly for sessions at the Showcase Studios in NYC, including his annual Summer Course.

Stanly took his 1st lessons at the studio of B'way teacher **Tommy Nip** in the old Roseland Bldg. He became asst. teacher there and later bought out the studio, which he operated until the building was demolished in 1956 — at which time he transferred to Showcase.

CONN. COLLEGE: SUMMER

The 13th summer season of the **Conn. College School of Dance,** at New London, runs from July 11 to Aug. 21. Concurrent with classes will be a schedule of Mon. eve. lectures & demonstrations. There will also be a Dance Educators' Workshop, open to teachers from elementary schools, colleges & private studios. Final week of the season will be devoted to the 13th **American Dance Festival.**

NYC APRIL CALENDAR

through April 24, **New York City Ballet;** City Center
April 3, **Ballet Repertory Workshop;** 92nd St. Y.; 4:00
April 8, **Jose Greco & Co.;** Brooklyn Academy; 8:30
April 8, 11, **Evening of Modern Dance;** Juilliard Concert Hall; 8:30
April 9, 12, **Evening of Ballet;** Juilliard Concert Hall; 8:30
April 10, **Fred Berk Dance Co.** (Jewish holiday dances for children); 92nd St. Y; 1:30
April 10, **N.Y. Ballet Club Choreographers Night;** High Sch. of Fashion Industries; 8:30
April 13, 14, **Eileen Passloff & Co.;** Master Theatre; 8:40
April 15, **Merry-Go-Rounders;** East Midwood Day School, Brooklyn; 1:30
April 17, **Sophie Maslow Dance Co.;** 92nd St. Y; 2:30
April 19-May 7, **American Ballet Theatre;** Metropolitan Opera House
April 23, **Brooklyn Civic Ballet;** Brooklyn Academy; 8:30
April 23, **Edith Stephen & Co.;** Henry St. Playhouse; 8:30
April 25, **Mura Dehn Jazz Co.;** 92nd St. Y; 8:30
April 25-May 8, **Martha Graham & Co.;** 54th St. Theatre
April 27, **Schola Cantorum of N. Y.** (staged dramatically, with dance); Carnegie Hall; 8:30
April 29, **Bhaskar;** Museum of Natural History; 4:00
April 29, 30, **Beverly Schmidt & Co.;** Henry St. Playhouse; 8:40

On the staff this year are: **Louis Horst, Jose Limon, Martha Graham, Merce Cunningham, Charles Weidman, Pauline Koner, Lucas Hoving, Ruth Currier, Betty Jones, Bessie Schonberg, David Wood, Carolyn Brown, Norman & Ruth Lloyd, George Beiswanger, Virginia Tanner, Theodora Wiesner, Hazel Johnson, Helen Priest Rogers, Lucy Venable & Thomas Watson.**

NEWS OF SCHOOLS:

AROUND NYC: Ballet teacher **Maria Nevelska** is moving from her Carnegie Hall Studio to 16 W. 56 . . . 3rd section of the Workshop Course at the **Mary Anthony Studio,** devoted to dramatic use of modern dance forms, begins Apr. 6. Studio perfs. which were climax of preceding Workshop featured 15th and 16th Cent. dances. Performers: **George Deem, Lynn Donovan, Joan Goldmeer, Gayle Mayfair, Jenny Lou Park, Shirley Pendergast, Betsy Rasumny & Bess Rodgers** . . . Scholarship winner of the **Steffi Nossen** Scarsdale auditions Mar. 18 was **Michelene McKnight,** a Martha Graham student. Runner-up was **Aileen Kates,** a pupil of Miss Nossen.

Jr. and Sr. Workshop students of the **Smith-Bene Ballet School** in B'klyn perform Apr. 21 at the B'klyn Museum . . . **Nelle Fisher** is teaching at the Columbus Circle Studios and giving musical comedy classes for the Amer. Theatre Wing. She choreographs for the Cincinnati Opera again this summer.

AROUND THE COUNTRY: **Homer Babb,** who recently established a studio in Boynton Beach, Fla. (after 29 years in Detroit), has opened a 2nd Fla. school, in Lake Park . . . Hollywood teacher **Nico Charisse** led a ballet workshop Feb. 15-18 at the Sharon Daniel Studio, Lake Charles, La. . . . Following their ballet-minded daughters, Racine, Wis., mothers have classes at the **Carolyn Galbraith Academy of Dance** also . . . **Boston Conservatory Dance Dept.** offers a children's Easter program Apr. 16 at the Conservatory Aud. Scheduled are "The Princess and the Frog" and "Viennese Carnival," choreographed by dept. dir. **Jan Veen.** Dance Dept. is offering a Scholarship Certificate Course for men.

ON CAMPUS: **Joseph Levinoff** has begun a 10-week session of academic ballet for **Rollins Col-**

lege, Winter Park, Fla. . . . **Margaret Erlanger** reports that the **U. of Ill.** now offers an MA degree in Dance & Related Arts. Among current graduate students are Juilliard alumnus, **Bill Hug**, and **Eija Urpafaimen**, a Fulbright student from Finland . . . The **Wellesley College Dance Group** gave its annual concert Mar. 4, offering works with Biblical and folk themes. Faculty advisor: **Lois Brochstein** . . . Feb. 13 was Dance Day at **Okla. U.**, with student perfs. and classes led by **La Meri, Helen Gregory, Flora Mae Ellis & Josefina Garcia** . . . Jan. 14-16 perfs. at **Arkansas U.** by Fine Arts students included 2 works choreographed by **Eleanor King** . . . **So. Conn. State College Modern Dance Troupe**, dir. **Billie Barstow**, has been giving lecture-demonstrations throughout Conn.

SUMMER SESSIONS

Dance faculty for **Perry-Mansfield** June 30-Aug. 21 session at Steamboat Springs, Colo.: **Portia Mansfield, Harriette Ann Gray, Marianne Crowder, Barbara Luke, Sue Goldstein, Lou Ann Williams, Elizabeth Shannin & Joey Rigsby** . . . Added to **Jacob's Pillow** faculty for the coming season is **Muriel Topaz**, teaching dance notation . . . Utah State U's July-Aug. Summer Workshop will have classes by **Gertrude Shurr, Ann Hutchinson, Norman Walker, Stuart & Linda Hodes.**.

Hanya Holm again directs the dance season at Colorado Coll. June 20-Aug. 12 . . . 2nd Nat'l Conference of **Dance Notation Bureau**, NYC, is June 20-24 . . . **Dance Teacher's Guild** 3rd Annual Gen'l Conference is June 17 & 18 in NYC . . . Dance at **NY State Music Camp**, Oneonta, NY, will be supervised this summer by **Katya Delakova** . . . June **Jnotation** courses in NYC (at a studio to be announced) will include Eastern & East-West creative material.

Scholarship auditions for the summer season (July 5-Sept. 16) of the **Jose Limon School** in NYC will be held at Dance Players Studio at 7:30 PM, Apr. 4. Summer faculty: **Betty Jones, June Dunbar, Juliette Waung, Elizabeth Weil** & Limon . . . The **Martha Graham** annual June Course at the Graham Studio, NYC, is June 6-July 11.

NAT'L COUNCIL SEMI-ANNUAL MEETING

With Chairman **Helen Wicks Reid** presiding, the **Nat'l Council of Dance Teacher Orgns.** held their semi-annual meeting Mar. 6 in NYC. Attending were officials and delegates of 10 assns. Session included: further work on preparation of teaching syllabi in all branches of dance; a 2nd Examiners Conference working to improve assn. entrance exams; further development of a program to publicize advantage of belonging to member orgns.; implementing plans to publicize material sessions and conventions; and coordination of schedules to avoid date conflicts. Problems relating to legislation affecting dance schools, and ways and means of placing qualified teachers in all dance programs were among the discussion topics. Members voted to support HR 10 (the so-called Keough Bill), which has passed the House of Representatives and is now before the Senate. The measure provides tax relief for self-employed persons by exempting from income tax amounts voluntarily set aside for pension purposes.

REGIONAL BALLET — U.S.A.

ERRATA: Sorry — in the March issue, the activities of the **Jacksonville Ballet Guild** were attributed to the **Miami Ballet** . . . And the **Atlanta Concert Group** and **Nashville Ballet** were omitted from the list of co's participating in the **S.E. Regional Ballet Festival**, Apr. 1-3, in Atlanta . . . Latest addition to Festival agenda is a composition workshop for co. members, conducted by Dance Magazine's Regional Ballet-USA Ed. **Doris Hering.**

The **Denver Ballet Center Co.** gives a full ballet program at Ft. Collins Apr. 1 for the Colo. State U. Fine Arts Festival. Later in Apr. they perform "The Miracle of Guadalupe" at Loretto Hts. College . . . 1st joint concert of the **Westchester Ballet Co.** and the Westchester Youth Symph. is Apr. 3 (2:30 PM) at the White Plains, NY, County Center. Program features premiere of "Lighten My Eyes," by co. dir. **Iris Merrick**, to "Concerto for Trombones," by Norman Leyden, the orchestra's conductor.

For the **Washington Ballet's** Apr. 2 perf. with the Nat'l Symph. at Constitution Hall, co. soloists **Mimi Paul** and **Marcia Barrett** do a switch. Miss Paul, known for portrayal of the title role in "The Chinese Nightingale," and Miss Barrett, heretofore the co's Swan Queen, exchange roles. Guests on the program are **Maria Tallchief & Andre Eglevsky** . . . The **Cleveland Ballet Center Co.** performs "Les Sylphides," "Divertimento," "Coppelia" Act III, and "Melancholiskais Valsis," a new work commissioned by the Latvian Concert Assn., Apr. 3 at the Cseska Sin Sokol Hall in Cleveland.

The **Charleston, W. Va., Ballet** premieres "Orpheus" Apr. 23 at the Charleston Civic Center. Choreography is by co. dir. **Andre Van Damme.** Soloists: **Julianne Kemp, Virginia Sackett** & Van Damme. The co. also performs Apr. 4 in Montgomery and Apr. 30 in Beckley . . . Special guests on the Apr. 8-9 perfs. of the **Schenectady Civic Ballet** are the **Wilkes-Barre Ballet Guild** in "Quintet in Gay Minor." Program also includes 3 new works: "Die Puppenfee," staged by **Natalie Fedorova**, "Holberg Suite," by **Vladimir Dokoudovsky**, and "Reverie" by co. dir. **Phillis Marmein.**

Ballet Celeste will be presented by Comedia Prods. in Palo Alto, Calif. in 4 special Easter concerts — Apr. 9, 10, 16 & 17. Co. will also be featured Apr. 23 in San Francisco's German Spring Festival . . . The Detroit Women's Symph. Orch. presents the **Detroit City Ballet** as guests on their Apr. 9 concert at the Detroit Art Inst. Program will include 2 ballets choreographed by **William Dollar**: "Soirees Musicales" and "Concerto" . . . The **Regional Ballet Ensemble of Chicago** has been booked for 2 repeat perfs. of its highly successful 4-act "Swan Lake," Apr. 22 & 23 at the Goodman Theatre in Chicago. They performed "Coppelia" on TV Feb. 16 and on Mar. 20 in So. Chicago. Co. has been invited to present their complete "Giselle" May 7 at the Chicago Opera House, with accompaniment by the full Chicago Businessmen's Orch. Event is a benefit for the Wesley Memorial Hospital.

The **Miami Junior Ballet**, inactive last year, has been revived. Auditions were held in Feb. which brought 70 students from 5 studios. 36 were chosen for the group, which is directed by **Renee Zintgraff. Thomas Armour**, dir. of the senior co., the **Miami Ballet**, is choreographing "Pastorale" for them, to a score by Robert Strassburg, conductor of the Miami Youth Symph. Next major program for the Miami Ballet is Apr. 30 at the Dade County Aud. The Youth Symph. will accompany group in "Design for Four," "Ballet Orientale," "Grand Hotel" & "Dance of the Hours." Added feature is appearance in a pas de deux of **Ann Burton & Robert Barnett** of the **Atlanta Civic Ballet.** Due in mid-Apr. is a series of TV Showcase appearances on Miami's Channel 7.

The **Kansas City Civic Ballet Co.** gave a workshop preview of its spring opening Mar. 13. Dr. Francis Buebendorf, conductor of the Allied Arts Orch., spoke on "Music for Ballet," and Frank Szasz discussed ballet decor. Co members danced excerpts from works to be seen on formal opening Apr. 22 & 23 at Ivanhoe Temple. **Tatiana Dokoudovska** is artistic dir. . . . Final event of the **Ann Arbor Civic Ballet** season will be an Apr. 24 concert with the Ann Arbor Civic Symph. **Sylvia Hamer & Jane Carol Miller** will direct excerpts from "The Nutcracker" Act II.

Annual spring concert by the **St. Louis Civic Ballet** is Apr. 30 at the Kiel Opera House. The Sr. ensemble will be seen in "Nutcracker" variations, "House of Tears" & "Roumanian Rhapsody." The Jr. ensemble will dance a new version of "Cinderella." Choreography is all by co. dir. **Stanley Herbertt** . . . Annual concert of the **Dayton Civic Ballet** (dir. **Josephine Schwarz**) was March 20 at Memorial Hall, with the Dayton Philharmonic Training Orch. (augmented with regular members) accompanying. Guest soloist **Lillian Lanese Stapp** recreated and danced in "Pas de Quatre" for the program. Other works: "Quintet in Gay Minor," "Danced Songs," "Mnemosyne's Daughters," "The Wheat Maiden."

The **Scranton Ballet Guild**, co-host of last year's N.E. Regional Ballet Festival, sponsored a "junior festival" Mar. 26 by inviting the **New England Civic Ballet** and the **Holiday Ballet** to participate in its annual concert . . . Dancer-choreographer **Paul Hangauer**, just released from a tour of duty with the US Army, has been appointed

(Continued on Page 79)

ON TOUR APRIL 10-MAY 10

Georgian State Dance Co.: April 8-10 (10, mat), Detroit; 12, Grand Rapids; 14-17 (17, mat), Chicago; 18, Minneapolis; 20, Des Moines; 21, Omaha; 22, 23 (mat & eve), Denver; 26, 27, 29, 30 (mat & eve), May 1, Los Angeles; 2-3, San Francisco; 4, Berkeley; 6, Portland; 7-8, Seattle; 9-10, Vancouver.
Piccolo Teatro di Milano: April 5-16, Los Angeles; 18-30, San Francisco; May 2-14, Chicago.
Alvin Ailey & Co.: April 20, Philadelphia.
Myra Kinch & Co.: April 22, Richmond, Va.; 23, Baltimore
Goya & Matteo: April 19, Williamsport, Pa.
Erick Hawkins & Barbara Tucker ("Here and Now with Watchers"): April 23, Nautilus Jr. High Sch., Miami, Fla. (Conf. of Nat'l Section on Dance of AAPEHR).
Jean Erdman: April 11, Pittsburgh, Pa.
Anne Wilson ("The Ballet Story"): April 16, Grand Rapids, Mich.
Frances Alenikoff's Aviv Th. of Dance & Song: April 16, Forest Hills, N.Y.; 23, Albany; May 8, Great Neck, L.I., N. Y.
Lippincott-Moulton Dance Duo: April 29-30, Southwest Texas State College, San Marcos.
Coronet Concert Dance Co.: April 23, Poughkeepsie, N.Y.; 30, Schenectady, N.Y.; May 7, New Haven, Conn.
Merry-Go-Rounders: April 19, Corning, N.Y.; 22, New Brunswick, N.J.; 23 (2 shows), Ithaca, N.Y.; 25, Slingersland, N.Y.; 30 (2 shows), Huntingdon, N.Y.
Gila & Dov: April 24, Binghamton, N.Y.

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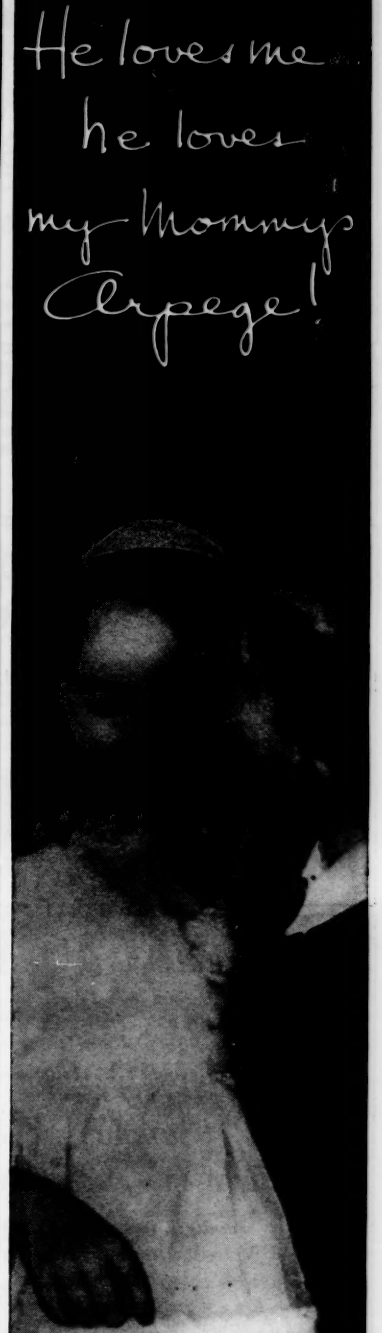

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DANCE BOOKS FOR VARIED TASTES

BY ARTHUR TODD

Four new or fairly recent books dealing with the creative aspects of American dance by or about such prophet-pioneers as Isadora Duncan, Ruth St. Denis, Ted Shawn and Doris Humphrey should be enormously rewarding to anyone seriously interested in the field.

The dance world owes much to Doris Humphrey for her posthumously published "THE ART OF MAKING DANCES" (Rinehart, $6.50). This book, encouraged and edited by Barbara Pollack, and long promised as a Guggenheim Fellowship project, was completed just before the dancer-choreographer's death in December, 1958.

Miss Humphey writes: "I like to think that choreographic theory and the study of it is a craft, and only that, for I do not claim that anyone can be taught to create, but only that talent or possibly genius can be supported and informed by know-how, just as an architect, no matter how gifted, must understand the uses of steel, glass and stone."

Although Miss Humphrey analyzes the ingredients and the tools necessary to make a dance, she says: "These ideas are not intended to be a formula; they do not pretend to be a magic brew for success — I have been putting them into practice for many years and they work for me and may work for others, provided that there is that mysterious added ingredient, talent."

There are chapters on dynamics, rhythm, motivation, gesture, words, music, sets, props and forms, as well as Ingredients and Tools, the five parts of design, Symmetry and Asymmetry, Dance for One or More Bodies, The Phrase, The Stage Space, and Use of Small Groups. *(Dance Magazine presented two chapters, prepublication, in the June and July, 1959 issues.)* Also included is a checklist of eleven reminders that provides a gauge for choreographers to check the balances of a work-in-progress. It is one of the most pertinent and concise summations of procedures yet translated into verbal, workable, practical form.

The mediocre illustrations by Stuyvesant Van Veen do little or nothing to illuminate Miss Humphrey's text. Nevertheless, this is one of the most vital dance

documents produced in the past decade.

•

While she was still alive, Isadora Duncan once stated, "Twenty-five years after my death America will raise a monument to me." Though it is now some thirty-three years since her untimely death, there is still no monument. But Isadora has become a living legend, and the most recent book on her, "ISADORA — A REVOLUTIONARY IN ART AND LOVE" (Thomas Nelson & Sons, $5.00), by Allan Ross Macdougall, her one-time (1916-1917) secretary, is the first full-scale biography and the most complete document since Isadora's own autobiography, *My Life*, published in 1927. Certainly Mr. Macdougall has included much that is already familiar, but there is even more of both her artistic and private life that has not been published heretofore.

"It seemed to me that the pattern of Isadora's fifty years was woven on a double loom," writes Macdougall. "On one frame ran the design of her art . . . on the other frame ran the fabric of her private life."

Among many fascinating sections of this book are those that deal with Isadora's visits to Russia. Says the author: "The date of 1905 must be re-emphasized, for it is an important one in the annals of the dance, and particularly in the history of the Imperial Russian Ballet and its colorful off-spring, the Diaghilev Company . . ." He quotes from a letter written by Diaghilev: "I knew Isadora well in St. Petersbourg and I was present with Fokine at her first performances. Fokine was mad about her and the influence of Duncan on him was the foundation of all his creation . . . Isadora gave an irreparable jolt to the classic ballet of Imperial Russia."

For the first time in print, Isadora seems to emerge whole and complete as a woman and as an artist. "I saw her plain," claims the author, "I travelled with her; I lived with her; I loved her as a great human being and never ceased admiring her as one of the world's great artists." Remarkably, this essence is captured in a volume that is one of the most valuable contributions yet to the still-burgeoning Duncan legend. It is a book that is of major importance to dancers, choreographers, teachers, students and audience.

•

Isadora Duncan also shares half the billing in *Dance Perspectives 5*, which deals with "THE LEGACY OF ISADORA DUNCAN AND RUTH ST. DENIS," by Walter Terry, dance critic of *The New York Herald Tribune*. (Single copies

(Continued on page 77)

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LOOKING AT TELEVISION

WITH ANN BARZEL

ABC's Music for a Spring Night on March 10 (a night of snowstorms for a good part of the land) was a half-hour of pas de deux, a veritable bonanza of dance. Even the thirty-second explanation of the structure of a classical pas de deux was admirably informative.

The *Black Swan Pas de Deux*, danced brilliantly by Lupe Serrano and Scott Douglas, fared best and was a fitting finish to the program. Both dancers were in wonderful form. Everything they did was meticulous, sharp, clean.

The *Bluebird Pas de Deux*, which opened the program, was danced by Doreen Tempest and Edward Villella. It suffered from camera angles that made Miss Tempest seem heavier than her actual lovely slimness. This section of the program seemed the result of plans gone awry, for it certainly was not a well-considered partnership. Villella is a magnificent Bluebird, breathtaking in the steps of elevation and beautifully correct as well. Miss Tempest, though a fine dancer, is too tall for Villella, towering above him when on pointes. Also, since pirouettes are her weakest point, it was less than astute to present her in a dance that abounds in pirouettes.

Ruth Ann Koesun and George Lee were scheduled originally for this Bluebird. It is an intriguing partnership, for their delicate, well-proportioned physiques should complement one another beautifully, even in the Russian folk dance he was slated instead with her. But he appeared in a *gopak* with George Chappal (who is not in his class) and the dance was a pas de deux only because two people danced at the same time. It could easily have been a solo. Lee did some tricks the Moiseyev troupe would be proud to equal, including coming up in double air turns from *prysiadki* and returning to deep plié for more of the same.

Spring Night included a Japanese dance representing puppet and puppeteer danced by Sahomi Tachibana and Isamu Takabashi. It was unusual to see the Japanese male dancer lift his partner — ever so slightly, and it was a charming dance.

The most original part of the program was a good try if not a total success. It was a pas de deux using ballet, modern

and jazz movements and choreographed by Robert Pagent to Ralph Herman's *Concerto for Jazz Band*. Dancers Lee Becker and Buzz Miller danced very well indeed. However, the dance had no structural interest. It seemed a piling up of many steps and poses in different styles. The set, a "mobilux" designed by John Hoppe, consisted of steps and platforms of various levels and a skyline of tall buildings that gave the flavor of a Manhattan episode. Miller wore slacks and sneakers, and Miss Becker was bare-foot and wore flowing chiffon. It was grand to see her dancing and looking so feminine after her years in *West Side Story*.

In spite of its unplanned faults, Spring Night's pas de deux program was a highly diverting one, and its instigators are to be congratulated.

Liane Daydé and Michel Renault danced the *Don Quixote Pas de Deux* on the Feb. 27 Dinah Shore show. This circusy piece suits the vehement styles of these dancers. Renault's beats were brilliant in the air. It was a shame he had to come down to earth in sloppy, sprawling landings. Miss Daydé has the high extensions the French cultivate, and she used them effectively. Her scarlet tutu was beautiful.

The theme of the second program of the educational series, A Time to Dance, was ballet's "Pursuit of Perfection." Martha Meyers wasted a lot of time on the five positions and neglected the significance of the more important turnout. A half-hour is far from enough to expand on the technique of ballet, yet she spent much of it in aimless conversation with Maria Tallchief and Andre Eglevsky. An educational program should have its exposition worked out economically and logically. The illustrations fared better. There was a bit of barre work—inadequately explained—and some allegro in which George Lee shone. Several young girls were of interesting pupil caliber, but the perfection sought by a ballet class would have been better illustrated by great technicians. Miss Tallchief and Eglevsky appeared in the coda from Balanchine's *Sylvia Pas de Deux* and in Ivanov's pas de deux from the second act of *Swan Lake*, and did them beautifully.

Another chapter in the Time to Dance series was titled "The Language of Dance," and it was admirably illustrated by José Limón and his company. They danced Limón's *There Is A Time*, giving examples of dance to show birth, death, planting, mourning, laughing. Dances by Pauline Koner and Lucas Hoving were among the pleasant sections.

A long work created for television is a rarity, and when it is also a distinguished work choreographically and performed as superbly as was John Butler's *Witch of Endor*, one hopes it will be shown again and take its place in a theater repertory. It was presented Feb. 14 on the religious program Lamp Unto My Feet. The biblical tale of Saul and his struggles with superstition and the prophetic word makes a heroic dance drama. The narrative from the Bible, and a score by Peggy Glanville Hicks, accompanied the ballet. Glen Tetley danced well as Saul, but Buzz Miller as the prophet Samuel overshadowed him. The latter's dance of prophecy was a powerful solo. Carmen de Lavallade was the Witch.

Another work on larger scale was Jerome Robbins' *The Concert*, danced by Ballets: U.S.A. on the Ed Sullivan show of Feb. 21. This piece was very popular with the lay audience because the humor was so explicit—that is, the humor they saw. There are plenty of private little jokes for the profession lurking behind the broad comedy. Maria Karnilova, Muriel Bentley, Patricia Dunn and Todd Bolender were all excruciatingly funny.

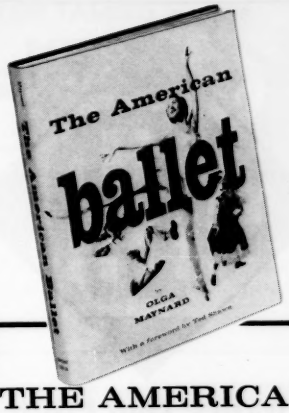
An abbreviated *Graduation Ball* was danced by American Ballet Theatre on the Bell Telephone Hour, Mar. 11. The version was put together very adroitly and was altogether successful. Ruth Ann Koesun was delightful as the junior hostess. Royes Fernandez had but a moment as the leading cadet, but it was good to see

(Cont'd on Page 24)

on the cover

Like an exclamation point, Roderick Drew, a leading soloist of the San Francisco Ballet, accents a salute to the latest development in the 27-year old history of that company.

On pp. 47-49, Dance Magazine covers the Feb. 12 gala champagne party which followed the opening-night performance in S.F. Ballet's new home, the Alcazar Theatre, where the company will henceforth be seen in regular seasons. Cover photo by Dale Smith.



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DANCE IN THE MOVIES

"CAN-CAN"
"LE BOURGEOIS GENTILHOMME"
"EXPRESSO BONGO"

BY ARTHUR KNIGHT

With big, gorgeous, expensively cast movie musicals as rare these days as hip flasks and raccoon coats, it seems an act of downright ingratitude not to abandon all critical scruples and send up a rousing cheer for 20th Century-Fox's opulent version of Cole Porter's *Can-Can*. Top stars —Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jordan — head its large and talented cast. Irene Sharaff has dressed everyone in her most eye-catching, stylish costumes. The settings, enhanced by Todd-AO and Technicolor, are vast and handsome.

But the fact is that it all emerges as a pretty dull show. Basically, I suppose, the fault rests with Porter. *Can-Can* was scarcely one of his most memorable contributions to Broadway, either in book, score, or lyrics. And although many of his tunes for the original production have been dropped (including "I Love Paris," which turns up simply as incidental music to the "Adam and Eve" ballet), their elimination solves nothing. It merely leaves more room for tedious amplification of the plot. Even the resurrection of several songs from some of Porter's earlier shows—standards like "Let's Do It," "Just One of Those Things," and "You Do Something to Me"—fails to spark the proceedings. They seem scrappy and out of place.

What does stand out, although hardly on a note of triumph, is the dancing. It begins with tremendous promise. A sprightly introductory number, "Maidens Typical of France," brings on Juliet Prowse and the girls in fetching washerwoman garb. They are back a moment later for a brisk, superbly paced can-can (unfortunately interrupted by the gendarmes). In both of them, choreographer Hermes Pan displays his special flair for eye-filling deployment of his troupe and the creation of fresh and exciting dance movements — aided considerably by the verve and precision of the youthful Miss Prowse. Tall, shapely, and blonde, she carries herself regally even in the wildest dance step. There is a laughing urchin cast to her features, and a sense of controlled abandon in her movements, both of them reminiscent of Leslie Caron at the time of her film debut.

The promise is continued through a clever Apache number performed by Shirley MacLaine and an agile quartet of male dancers — probably the first fresh variation on the standard Apache routine since the turn of the century. Miss MacLaine, wearing a marvelously dopey expression, is flung from one man to another, thrust across the entire dance floor, tumbled down a flight of stairs, threatened with a knife, but emerges smiling and victorious for the final bow. It is the pinnacle of her contribution to the evening—and it occurs before the film is twenty minutes old. After that, the plot takes over, and desperation sets in.

The story hardly bears repeating: The can-can has been outlawed in Paris, its exponents subject to immediate arrest. A handsome young magistrate (Jourdan), bent of securing evidence, comes to the Montmartre cabaret of Mlle Pistache (Miss MacLaine), and promptly succumbs to her charms. The triangle is filled out by Frank Sinatra, in the improbable role of Mlle Pistache's lawyer and—less improbable—inamorato. Chevalier is in as a combination of senior statesman and umpire. In the finale, the can-can is restored to favor, and Paris is Paree once more.

This final can-can pairs Miss Prowse with Miss MacLaine and, despite its high spirits and humor, confirms an impression planted earlier in the film's extended (even protracted) "Adam and Eve" ballet: Miss Prowse can dance rings around Miss MacLaine. Although button-cute in her dance attitudes, Shirley MacLaine is downright slovenly in the execution of the simplest movements. Her wrists are limp, her knees slack. As Eve, she leaps and wriggles and gives every evidence of enjoying every moment of it; but clearly she has grown lax in the body disciplines that set off the fine dancer from the personality performer. And the measure of her defection is to be found not only in the work of Juliet Prowse as the Serpent, but also in the clean, fluid movements of Marc Wilder as Adam. The ballet has been built around Eve, but it is the work of the secondary performers that saves it.

When you come right down to it, however, these few numbers—good, bad, or indifferent—do not provide enough dancing to spread across the entire two and a half hours of *Can-Can*. And when that dancing, like everything else about the film, falls below expectations, the result is a pretty

joyless entertainment.

Now, there is *another* musical comedy, written almost three hundred years ago, that has recently been committed to film; and by the perfection of its style alone, it might well serve as a model for today's adapters. The work is *Le Bourgeois Gentilhomme* (The Would-be Gentleman), written by one Jean Baptiste Poquelin de Molière, and set to music by his talented friend, Jean-Baptiste Lully. Not only does this charming score creep in at emotional or romantic moments; it affords innumerable set pieces for the stately entrances of tradesmen and pedagogues, the divertissements to which a banquet is served, and in the strictest sense of the word, dance music. True, the dances are sarabandes, minuets, bourrées, and galliards. But they are performed with such elegance and grace, and so closely integrated into the spirit of the play as a whole, that they can not fail to enchant all over again. The film, based upon the Comédie Française's traditional production of Molière's durable work, presents the performance as recreated for the motion picture camera by the Comédie Française company under the direction of Jean Meyer and the skilled camera eye of Henri Alékan. Rarely has a stage work been brought so fully to life in the rival medium—nor, it must be admitted, has *Le Bourgeois Gentilhomme* received such a satisfying production. One of the high points, particularly for the dance-minded, is Dance-Master Jacques Charon's little demonstration of then-popular ballroom favorites.

And finally, for a taste of really low burlesque carried off with marvelous tongue in cheek, there is *Expresso Bongo*. An English import, it is this year's *Room at the Top*—with songs. In the foreground is Laurence Harvey, a cheap, chiselling East End agent with a teen-age rock 'n' roll singer under his wing. It is the backgrounds, however, that give *Expresso Bongo* its special force—the sleazy strip joints and expresso dives populated with the British cousins of Marlon, Elvis, Fabian, and Marilyn. Based on Wolf Mankowitz's musical, its dances and musical numbers are incidental to the developing story. But what delightfully tawdry dances they are, and particularly the opening floor show in a Soho burlesque. And not since Josephine Baker sang "Ave Maria" at the Folies Bergère has there been an obscenity to match Cliff Richard's rendition of "The Shrine on the Second Floor." It's a shocker, this *Expresso Bongo;* but it packs more genuine entertainment in one reel than *Can-Can* in its entire, elephantine length. *END*

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CONVERSATION WITH FERNAND NAULT

American Ballet Theatre's ballet master tells of preparations for a European and Russian tour

BY DAVID LEDDICK

Ballet Theatre is back — with all the glamour and excitement traditional to ballet. In the plans are a full season at the Metropolitan Opera House, with a repertoire of twenty-five ballets, plus four pas de deux. Then on to a six-month tour of Europe, including two months in Russia.

There is plenty of "inside talk" about the fact that what might be called a "pick-up" company (that is, in comparison with so thoroughly established an institution as the Bolshoi Ballet, with which it will inevitably be compared) is being sent by the United States to be the first American company to appear in Russia.

What does it take to prepare a company —which had, let us face it, been disbanded in all but name for over a year—for such an ambitious season and tour? Ask Fernand Nault—ballet master and one of those who is very much responsible for readying the company for the work ahead.

Says Mr. Nault: "One of our biggest problems is simply scheduling rehearsals. We usually have three studios in use at the same time, and Agnes de Mille is even working separately at Carnegie Hall. Getting the right dancers at the right place at the right time is like putting a jigsaw puzzle together."

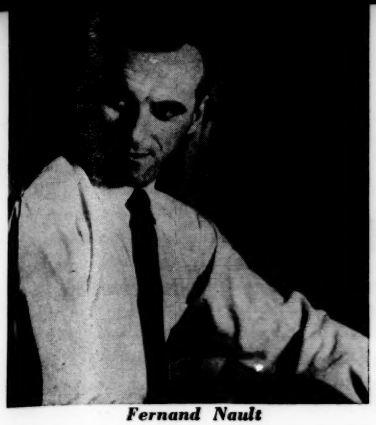
He points out: "We face a pretty overwhelming schedule, even for a company that has worked together constantly. And we have the added problem that almost three-quarters of our corps de ballet are brand-new and have to learn all the ballets from scratch, although most of the leading dancers are familiar with their roles."

Probably the hardest thing about preparation for a season, according to Fernand, is that there is no way to short-cut the time demanded. The reconstruction of ballets, the rehearsal of details with soloists, the necessity for making staging exact, all require long hours with much dancing and even more waiting.

Fernand and regisseur Dmitri Romanoff work together on rehearsing some of the ballets and separately on others. Their

Nault, at the piano, consults with conductor Joseph Levine during the historic April, 1955 Markova-Bruhn rehearsals of "Giselle" prior to their first appearance together. Markova and Bruhn will again be appearing with Ballet Theatre in "Giselle" this April 21 and May 3.

Herb Flatow



Fernand Nault

method is to completely prepare the ballet, and then call in the choreographer when possible to check for details and style. Most choreographers are eager to do this since their ballets will be on display in Russia for the first time during the company's tour.

Being taken to Russia is a sampling from the best of the Ballet Theatre repertoire. Only one, *Les Sylphides*, will have been seen in Russia before, and the Ballet Theatre version is the last one set by Fokine himself. The other Fokine ballet to be taken will be *Bluebeard*—being revived this season after many years of absence.

Balanchine will be represented by *Theme and Variations*; Lichine by *Graduation Ball*. Three de Mille Ballets will be shown: *Fall River Legend, Rodeo,* and *Tally-Ho*.

In addition there will be two Tudor ballets, *Jardin aux Lilas* and *Pillar of Fire*, William Dollar's *Combat* and *Constantia*, Loring's *Billy the Kid* and Robbin's *Fancy Free*. Added to this will be a sampling of Birgit Cullberg and Herbert Ross, as well as several classic pas de deux.

"I think I can pretty well project how the Russians will react," Fernand goes on, "since we played three European cities simultaneously with the Bolshoi on our last tour. We exchanged visits and in general they were very enthusiastic about the classics, and confused and irritated by our more modern psychological ballets."

"They loved our pas de deux and seemed to really appreciate our purest classicists, like Erik Bruhn and Lupe Serrano. But a ballet like *Paean*, even though completely classical in technique, disturbed them. I imagine they will love *Bluebeard*, as it's a very logical progression from the kind of ballet they know. They should like *Graduation Ball* very much, too, and of course the pas de deux."

What will be the effect upon the American Ballet Theatre company and the Russians in this cultural interchange? Fernand feels there is a great deal to learn from the Russians in their enjoyment of dancing and their use of stage space. He says: "Our working for years in cramped stage space has had its effect. The Russians with their huge stage areas make use of them wonderfully and love doing it. Their women, too, have a lightness any girl would do well to emulate."

What will the Russians learn from us? Fernand feels that probably most important will be their opportunity to see modern ballet coalesced into a whole of decor, music and dance. Because it is unfamiliar, he feels the tightly-knit, one-act ballet will probably have the most dynamic effect.

How did Fernand Nault come to his job of preparing the company for its season? His association with Ballet Theatre has been a long term one. After early training in his home town of Montreal, he came to this country in the mid-1940s. He immediately joined Ballet Theatre and soon was dancing solos. During off-seasons he danced on Broadway in *Annie Get Your Gun* and as soloist at Radio City Music Hall.

After some years with the company, Fernand assumed additional duties. Assisting the regisseur, it was his job to rehearse many of the ballets in repertoire, which involved committing much of the classical repertoire to memory. Of course many more fleeting ballets also had to be learned and rehearsed.

When he became ballet master of the company during the summer 1958 tour of Europe, Fernand had to have an even greater command of the repertoire. And in addition to rehearsals there were classes to be given; usually onstage and often without a piano. But classes always were held despite obstacles, and the technical capacities of the company were carefully maintained. And as the months passed Fernand was learning ballet after ballet until he knew thoroughly most of the repertoire.

With the temporary disbanding of the company after its fall 1958 met season, Nault began another phase of his career, although he still had some ballet master's duties, like assembling and rehearsing the company for occasional performances.

He began to do much teaching — at the American Ballet Theatre school, at Robert Joffrey's American Ballet Center, as well as back in Montreal and at con-

(Cont'd on Page 19)

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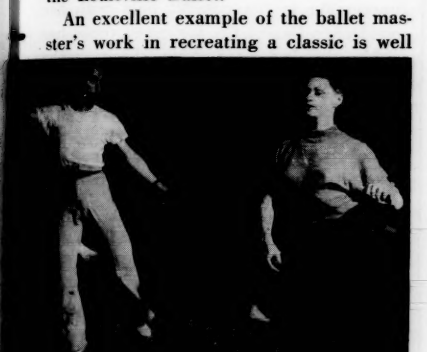
FERNAND NAULT *(Cont'd from Page 17)*

ventions all over the country. Frequently there were requests for assistance from the many regional ballet companies beginning to bloom all over the country.

He has worked for Eleanor Moore Ashton's Montreal Ballet, recreating for them classics like *Giselle* and *Swan Lake*, as well as his own ballet *Madeline*.

He has choreographed and staged for the Denver Civic Ballet, which has done his *The Lonely Ones*, and other classical works. And his most recent ballet, *Claytonia*, to Grieg music, has been taught to the Louisville Ballet.

An excellent example of the ballet master's work in recreating a classic is well



Fernand Nault teaches Melissa Hayden in a ballet Theatre company class in Germany during its 1955 European tour.

shown by *La Fille Mal Gardée*, revived earlier this year by Fernand Nault for Robert Joffrey's American Ballet Center Company. This has actually been more of a reworking than most of the restaging of classics he had done before. Music from the original score has recently been discovered and has been added to this production, requiring a thorough re-evaluation of the entire ballet.

Originally created by Dauberval in 1786, *La Fille Mal Gardée* has come down through many hands. The version learned by Fernand was taught to the Ballet Theatre company by Nijinska, learned by her in Russia.

Of his work with this ballet, Fernand says: "With a famous old classic like *La Fille Mal Gardée* I draw upon the entire classical repertoire I have absorbed. Working with the classics over the years, I gradually have assimilated much of the choreographic style. In reworking any classic piece it's necessary to let this whole training process express itself in the choreography.

"Restaging is a difficult process. Many people who know the steps of a ballet find they cannot restage it for others. This is comparable to the excellent dancer who cannot teach. There's an added dimension necessary to convey nuance and style; many dancers cannot teach choreographed ballets to others even though they understand the meaning behind them."

"For most people," Fernand continues, "the greatest problem in restaging is achieving simplicity. Every classic ballet has its own particular style, distilled into the simplest possible form. To people who are not familiar with the style, the tendency is to confuse and over-elaborate by mingling styles. *Swan Lake* and *Les Sylphides* both use the classical repertoire of steps, but to interchange the quality of port de bras and over-all movement so obscures the ballet as to completely ruin it.

"Another difficulty lies in molding the new production to the dancers with whom you're working. You can't take the dancing as it was done by the original dancers and demand that your new production duplicate it exactly. Most likely it can't be done anyway, but if it's attempted you just aren't getting from your dancers all they're capable of giving.

"Let's use a staging of *Giselle* for example. We have all seen many ballerinas dance this role. But when it is taught to another dancer, there must be emphasis on those qualities that are uniquely hers. This is the creative area in restaging, and a very important one. If this isn't carried out successfully, the result is a museum piece, not a ballet."

Before the coming New York and European seasons, American Ballet Theatre will appear for one week in Cuba's International Festival of Dance, representing the United States. Between Cuba and the opening at the Metropolitan Opera House, Fernand will dash to Atlanta, where he will stage his new ballet *Claytonia* for the April 1-3 regional ballet festival there.

After New York, there will be the rigors of the European tour to face. "Six months is a very long tour, and the constantly changing diet wreaks havoc with our casting. Second casts have to be constantly rehearsed. And of course classes have to be kept up."

Upon his return to this country, Fernand plans to continue teaching, rehearsing, restaging and choreographing. He plans, among other things, to prepare *Claytonia* for next fall's Ballet Theatre Workshop.

Of his long, arduous, day-after-day work schedule, Fernand Nault has only this to say: "I love the work I do, so it isn't hard."

THE END

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

In this era of ballet-modern dance compatability, as many Broadway and TV dancers and choreographers spring from modern dance companies and concert groups as from ballet backgrounds. Emily Frankel, once an esteemed member of the Doris Humphrey Co., and who has been functioning in the concert field with her own Dance Drama Co. for many years, has within the last year done choreography for summer stock and TV. Signed in Feb. by Cooper Associates, a N.Y.-Hollywood management for producers, directors and choreographers in relation to industrials, TV and movies, Miss Frankel is now actively involved in numerous "Commercial" projects.

After an eleven-week season at Green Mansions last summer, she assisted on choreog. for the Nov. 6, '59 Bell Telephone Hour, and for its Jan. 1, '60 show was asst. to choreo. Gene Nelson and also to the producer. During the course of her current company tour, she has taken time off to do a pilot TV film in Canada.

Immediate plans include a return to Green Mansions this summer, and an expansion of the Dance Drama Co. for the fall. While she has been asking for more emphasis on ballet than she used to, she continues to require modern dance and jazz training, plus dramatic potential. She is, for the moment, "very accessible" to professionals interested in auditioning for her co., but emphasizes that she requires high caliber, with only the very best considered as possible members of the co. She advises that she keeps files on those she has already seen for use as need arises. For appointments, send credits or a postcard with name, address and telephone number to Miss Frankel at 13 West 17th St., NYC. Only AFTRA dancers may be used for TV projects.

•

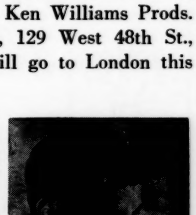
Jim Russell, TV, night club and B'way choreographer, demands of his dancers the ability to do every kind of dance, from point work to soft shoe, including character—with specialty in Hindu. Mr. Russell, who received his early training in ballet with "one of those fabulous Russians, Asta Souverina," in N.Y., and Bentley Stone in Chicago, has also worked with Gertrude Shurr in the Graham tech-

nique, with Hanya Holm, and "wonderful Mary Anthony."

As a dancer, Jim Russell was last seen on TV in the Feb. CBS-TV "Ethan Frome" square dance scene. For a full year, 1950-51, he was featured on the Garroway-at-Large Show, teamed with Finnish dancer Anna Vainio. The late Edith Barstow set ensembles for the show, while Mr. Russell did his own choreography. He made his B'way debut in Leonard Sillman's *New Faces of 1952,* and now is choreo., with Vassili Lambrinos, for Sillman's projected '60 edition of *New Faces.*

Assisted by Rhoda Levine, Russell choreog. the sparkling, elaborate, but short-lived Albert Moritz *Follies of 1910,* housed at the Carnegie Hall Playhouse in Feb., and now contracted for a West End theatre in London, with tentative July opening. Dancers for the London *Follies* will be hired there. Local dancers may send credits to producer Glen Farmer, 87 Warwick Way, S.W. 1, London. American dancers going to Europe may either contact Mr. Farmer, or send credits now to Mr. Moritz, c/o the Ken Williams Prods. office, Bristol Hotel, 129 West 48th St., NYC. Mr. Moritz will go to London this spring to direct.

Emily Frankel



Jim Russell

Mr. Russell is currently packaging his own musical comedy group, and building a file for a new Equity off-B'way revue, *Greenwich Village, U.S.A.* Dancers may submit credits to him at 86 West 3rd St., NYC, and should advise if they are currently performing so that he can see them at work. Boys and girls should be tall—girls perferably redheads or blondes—all able to carry a tune. Three men and three girls will be needed. Credits will also be considered in connection with *New Faces.*

•

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PRACTICALLY *(Cont'd from Page 21)*

Stuart and Linda Hodes met seven years ago, brought together by concert work that provided an early proving ground for their choreographic endeavors. Both members of the Martha Graham School teaching faculty, they now also collaborate on a summer project at Logan, Utah, where

Stuart Hodes

the state university annually provides eight scholarships for talented dancers, picked by Mr. Hodes and Gertrude Shurr (dir. of the summer modern dance dept. at Utah State), to participate in the Dance Workshop of its Opportunity Theatre. *(For details of the summer workshop, see pp. 42-43 of the March issue.)*

The husband-wife team is currently split in its NYC performing schedule. Stuart dancing Sir Luce in *Once Upon a Mattress*, and understudying the original

IN THE NEWS

CHILD'S DELIGHT: This drawing by Co. director Remy Charlip, showing the happy ending to "A Witch's Tale," illustrates The Paper Bag Player's witty use of ordinary, inexpensive materials for sets, props and costumes. The group of 4 performers has been given its fun programs for children in the N.Y. area since last Christmas, will be seen April 18-23 at The Living Theatre.

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Matt Mattox Jester role, while Linda is in rehearsal with the Graham Co. for its approaching two-week season planned for late this month at a B'way theatre. Mr. Hodes also instructs modern dance at the School of Performing Arts and, when time allows, teaches at Juilliard.

This season's Utah project is comprised of two concerts and a restaging of Agnes de Mille's choreog. for *Paint Your Wagon*, in the B'way prod. of which Stuart appeared, understudying and later dancing the James Mitchell role. Mrs. Hodes generally contributes choreog. for the concerts and teaches modern dance at the workshop.

Dancers interested in auditioning for scholarships are advised to send credits to Mr. Hodes at 175 Lexington Ave. He emphasizes that he wants no phone calls —"I definitely downgrade people who call me." Audition date is April 10.

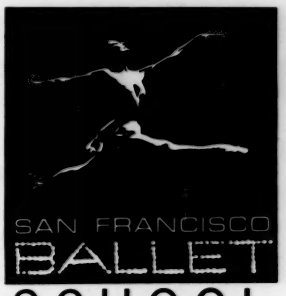
Scholarship benefits include a two-week cross-country luxury bus tour starting July 1, preceding the summer residence period in Logan, which ends Aug. 19. Applicants for scholarships must be available to start rehearsals at Gertrude Shurr's studio May 1, six afternoons a week, two-hour stretches—longer for soloists—in preparation for summer performances.

THE END

IN THE NEWS

London Daily Express

***NERVI PREPARES:** Leonide Massine will create 3 new works, revive others, for the Nervi Int'l Ballet Festival, July 7-28. There will also be ballets by Maurice Bejart and Jack Carter. Featured dancers include Carla Fracci, Tessa Beaumont, Milorad Miskovitch. Above: Massine photographed 2 years ago with son Leonide Jr. and daughter Tatiana Jr., both of whom will dance in the co. (See Italian News for more.)*



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T. V. *(Cont'd from Page 13)*

him on his feet again. The pigtailed "Danse Impromptu" and the pirouette competition were woefully pedestrian.

Taking part on the same Telephone Hour was lovely Carol Lawrence, who dances better than any singer has a right to. She appeared on March 2 on the Perry Como show, sang about wanting a boy, danced enchantingly with ten boys.

Miss Lawrence does much better in this genre than Juliet Prowse, who did a jazz number with a group of boys on Frank Sinatra's Feb. 16 show. On the other hand Anna Marie Alberghetti, who majors in song, was not at all bad as she led a jeans-and-sneakers set in a dance on the Sullivan show of March 6.

A number of interesting dancers, some already familiar, were introduced on a special Talent Scout show of Feb. 23. Each was sponsored by a celebrity. Maureen O'Hara told of her faith in John Brascia and Tybee, and they danced Spanish rhythms dynamically—in the tightest of pants. Richard Rodgers presented 16-year-old Lauri Peters, who danced blithely —the girl has beautiful feet. Ethel Merman championed tap dancer Paul Wallace, who showed championship form.

Noelle Adam, who is usually the glamor girl extraordinaire, even in the frumpy costume of *Le Rendez-Vous Manqué*, gave us a letdown on Sullivan's Feb. 28 show. She postured on a platform as a group of artists, including Dirk Sanders, painted and danced with her. The messy hair-do and no-lipstick made her look as messy as the dance. *THE END*

IN THE NEWS

Sosenko

SAD COMIC: This "Arlecchino" dance is one of a series of "Dances from Inner and Outer Space" to be performed by Edith Stephen on her April 23 concert at Henry Street Playhouse.

AT THE THEATRE

PICCOLO TEATRO DI MILANO "A THURBER CARNIVAL"

BY LEO LERMAN

During this dismal theatrical season, we have had few bright dance moments on the musical theatre stage: *Fiorello*, on Broadway; *Little Mary Sunshine*, off Broadway; the second-act ballet in *Take Me Along*, on Broadway. The most satisfactory theatre dance experience of the recent season (this is being written mid-March) came, unexpectedly, when the Piccolo Teatro di Milano moved, for a too brief season, into the New York City Center. The Piccolo presented Carlo Goldoni's *The Servant of Two Masters* ("Arlecchino, Servitore di due Padroni"). They presented it in the great tradition of Commedia dell'arte, and that means that each and every member of the company danced this full-length play, danced it at all moments.

Mozelle Thompson

So marvelous were the Piccolo members in their footwork and their body movements, that you did not need to understand Italian to comprehend what their play was all about. Here was not only the beginnings of ballet improvised into fantastic comedy, but the very rhythms from which Rossini and Donizetti created their most entrancing scores. Dance, music, design of the most exquisite subtlety — in short, theatre of the highest art, the kind of theatre which is almost never seen in our United States, for it requires not only long years of working together as an integrated company, but the deepest and most saturating culture. It is the result not only of technical disciplines, but of daily nourishment by beauty . . . in the streets, in the squares of the city . . .

In Marcello Moretti, the Piccolo has the world's greatest Arlecchino. He is a great, great clown, more subtle than Chaplin, than Grock. Moretti seems part scheming cat, part bewitching and playful puppy-dog. His performance, when he is at his best (I have seen him some four or five times and he seems always to have been at his best), so carries him away that it becomes akin to those extraordinary flights of fancy which Rococco artists spun upon the walls and ceilings of Italian and Austrian and Bavarian palaces and churches and theatres.

His complete mastery and assimilation of technique, his unique personality — his genius which informs his technique, which animates it and raises it to fabulous heights; his extraordinary sensibility which tells him precisely when he has gone far enough—for me these make Moretti the greatest of actor-dancers today.

Now two for the record. The Bracken-Masterson musical *Beg, Borrow or Steal* was here, on Broadway, so briefly that I regretfully did not get to see Peter Hamilton's dances for it.

Piccolo Teatro members in action. Left: Marcello Moretti.

A Thurber Carnival is "patterned after the revue form." Author James Thurber and director ("Entire Production Conceived and Directed By") Burgess Meredith patterned it that way. A jazz combo, the Don Elliott Quartet, supplies most appropriate music. And now and then the actors, Tom Ewell, Peggy Cass, Paul Ford — Alice Ghostly is the most Thurberesque on the distaff side—break into "social" dance steps. Sometimes they dance because of good spirits. Sometimes they dance because dance makes such a good-humored counterpoint to the Thurber wit. The dancing always seems improvised, and it is inevitably just what the show needs. I suspect that James Starbuck did the light fantastic bits, for he is credited as associate director. Next month: More about him, and a review of *Greenwillow*.

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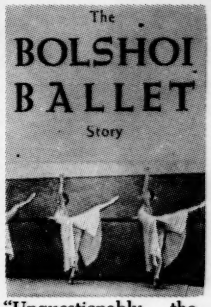

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Reviewed by Selma Jeanne Cohen: Elee Pomare, George Mills & Cos.; Talley Beatty, Ernest Parham, Louis Johnson & Cos.

Charles Weidman and Co.
Henry Street Playhouse
February 12-14, 1960

It is easy to see in retrospect that the historic collaboration between Charles Weidman and Doris Humphrey was not merely a matter of expediency. Miss Humphrey's uncompromisingly disciplined approach to choreography must have offered the needed punctuation to Mr. Weidman's discursive comic imagination.

This concert, his first project with group after a long hiatus, had shining moments—Mr. Weidman's lumbering gait as Proudfoot, the Tiger; his ineffectual lunges as the lovesick Clothes Moth (both of these in a new set of Thurber Fables); and his portrait of a husband picking up two stools and bringing their seats together in a wistful remembrance of marital felicity. In fact, Mr. Weidman's delicacy of gesture and his sense of whimsy made us wonder why American audiences do not surround him with the adulation they confer upon Gallic mimes.

But when Mr. Weidman compiled this program, there was no one on hand to say, "No, this is too long," or, "No, this must go." And so the two principal works, *Is Sex Necessary* (based upon an unproduced work by Doris Humphrey) and his own *The War Between Men and Women*, were endless.

And with more kindness than theatre acumen, he has assembled a large company of inexperienced dancers. The opening *Classroom Modern Style* found them plunging precariously through the fresh and swinging patterns of a technique demonstration. They trod with galoshes upon the comic material of the ensuing works.

Guest artists were Flower Hujer (of the stork legs and meandering hips) and Zoya Leporsky. Miss Leporsky's alertness, precision of gesture, and well defined stage presence are the perfect contrast to Mr. Weidman's gentle leisureliness. Surrounded by a small and carefully trained company, and with someone in command to say "no" when necessary, the two of them could build an effective approach to dance humor. *D.H.*

George Mills & Co.; Eleo Pomare Dance Co.
92nd Street "Y"
February 13, 1960

Two new works — one by each of the choreographers — were inspired by motifs of racial background. African ritual provided them with a basic structure and a thematic foundation on which to build. These were qualities lacking in some of their other works.

Mr. Mills' *African Sculpture* was inspired by three figures representing Beauty and Love, War, and Fertility. With impassive faces that underlined the impersonal nature of their performance, the dancers moved, with passion but without vulgarity, through their sustained solo passages and their dynamic joint finale. Mr. Mills, the Warrior, received excellent collaboration from Merle and Joan Derby.

Mr. Pomare's primitive work was *Rites.* A girl (Vera Worlds) and a youth (the choreographer) are initiated into a tribe by elders (Zenaide Trigg and Dudley Williams). The ritual, solemn but remarkably lacking in neurotic morbidity, paved the way for a mature courtship. The movement was inventive; the design clear-cut.

In some of their other works, the choreographers were not so successful. Mr. Mills' *Ring Shout* built to a rousing conclusion, but meandered until it got there. His *3 Part 3* was a light opener.

Mr. Pomare's *En Rondeau* was pleasant, but neither captured the spirit of its Rameau music nor commented upon it. Dudley Williams danced the solo *Not Now* with the fluid action of a panther, bu the dance took its structure spasmodically from the lines of a Dylan Thomas poem without attaining an independent choreographic structure. Nevertheless, these works showed Mr. Pomare has made considerable progress since last year's concert. *S. J. C.*

Paul Taylor and Dance Company
Hunter Playhouse
February 13, 1960

No time—no house—no song . . . no hello's — or goodbye's — or I-love-you's. That is the world now of Paul Taylor. And in that world he included three pantherine friends — Akiko Kanda, Maggie Newman, and Dan Wagoner.

It was a world of sureness, with each extended arm, each jutting leg and flexed foot, each quick turn of the head, measured into exactitude. In the opening dance, a new one called *Option,* the dancers resembled glistening animals slipping on and off stage to twangy space sounds. In the closing *Meridian,* also new, there was a dancer on a little wagon,

(Continued on Page 29)

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THURS., APRIL 21 DESIGNS WITH STRINGS, GISELLE (2 ACTS), FANCY FREE

FRI., APRIL 22 THEME AND VARIATIONS, PILLAR OF FIRE, PAS DE DEUX, RODEO

SAT., MAT., APRIL 23 LES SYLPHIDES, RODEO, BLUEBEARD

SAT., EVE., APRIL 23 CHOPIN CONCERTO, LADY FROM THE SEA, PAS DE DEUX, BLUEBEARD

MON., APRIL 25 CHOPIN CONCERTO, FALL RIVER LEGEND, PAS DE QUATRE, LADY FROM THE SEA

TUES., APRIL 26 THEME AND VARIATIONS, *SERENADE FOR SEVEN, PAS DE DEUX, BLUEBEARD

WED., APRIL 27 DESIGNS WITH STRINGS, GISELLE (2 ACTS), RODEO

THURS., APRIL 28 SERENADE FOR SEVEN, MISS JULIE, PAS DE QUATRE, FANCY FREE

FRI., APRIL 29 LA FILLE MAL GARDEE, BILLY THE KID, PAS DE DEUX, CHOPIN CONCERTO

SAT., MAT., APRIL 30 CHOPIN CONCERTO, BILLY THE KID, LA FILLE MAL GARDEE

SAT., EVE., APRIL 30 SERENADE FOR SEVEN, MISS JULIE, JUDGMENT OF PARIS, GRADUATION BALL

MON., MAY 2 THEME AND VARIATIONS, THE COMBAT, JARDIN AUX LILAS, LADY FROM THE SEA

TUES., MAY 3 SERENADE FOR SEVEN, GISELLE (2 ACTS)

WED., MAY 4 CHOPIN CONCERTO, PILLAR OF FIRE, JARDIN AUX LILAS, THEME AND VARIATIONS

THURS., MAY 5 LES SYLPHIDES, FALL RIVER LEGEND, CAPRICHOS, RODEO

FRI., MAY 6 CHOPIN CONCERTO, BILLY THE KID, PAS DE DEUX, FANCY FREE

SAT., MAT., MAY 7 GISELLE (2 ACTS), GRADUATION BALL

SAT., EVE., MAY 7 SERENADE FOR SEVEN, LADY FROM THE SEA, FALL RIVER LEGEND, THEME AND VARIATIONS

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REVIEWS *(Cont'd from Page 27)*

and there were vinelike duets to the sound of a mysterious voice accompanied by xylophone. And in *Images and Reflections*, repeated from a former concert (but re-worked for duet, rather than small group), there was a sensuous innocence as Paul Taylor and Maggie Newman seemed to be journeying, with the total absorption of children, in a world of sunlight, moonlight, and grass.

It is long since we have seen such exquisite dancing — Miss Kanda with her clean-limbed elegance; Miss Newman with her deep sensitivity and perfect responsiveness; and Mr. Taylor and Mr. Wagoner with their relaxed, yet never vague, fluidity. And one would have thought the images they made were in the realm of poetry — that is, if one had read only Graves and not Eliot.

But in each of Mr. Taylor's concerts there is a new expansion. And even if his ultimate road is not clear to the spectator, one has the strange assurance that it beckons clearly to him. *D. H.*

Talley Beatty, Louis Johnson, Ernest Parham and their Companies
92nd Street "Y"
February 14, 1960

Whatever might be said of some of the choreography on this afternoon's program, it would be hard to deny that it contained some of the most exciting dancing of the season. The virgorous, virile leaps of Tommy Johnson and Talley Beatty; the dramatic and kinetic intensity of Thelma Hill; the taut characterizations of Louis Johnson; the lovely, sensuous line of Georgia Collins; the spirited attack of Candace Caldwell—had the house screaming.

Choreographically, the program was uneven. Mr. Johnson's Cuban style *Trio* had color, but little point. His *Folk Impressions* had moments of strength, but lacked dramatic coherence. The scenes followed one another; they did not motivate one another. Mr. Johnson's solo *Olé*, however, remains a keenly perceptive portrait of cocky self-assurance.

Mr. Parham's *Legend* achieved some moments of theatrical excitement, though many of them leaned heavily on Lewis Smith's decor and costumes. There was some brilliant choreography for the men — primitive in style, vigorous and dynamic. But the balletic passages were intrusive.

Mr. Beatty has tightened his *Road of the Phoebe Snow*, so that its stunning duets now point directly to a more clearly defined climax. *S. J. C.*

(Cont'd on Page 68)

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MUSIC RECORDS, AND DANCE

BY JAMES LYONS

Much more than ballet itself, ballet music has become big business—and this includes music for modern dance and some ethnic music, too. How can this phenomenon exist? Can it all be a result of the growing interest in dance in this country? Or is it simply because music is a bigger business than dance, and recorded music a bigger business yet? These may be among the answers.

It is also a fact that people enjoy and respond to the contrast of mood and pace, the expressive directness, the prevalence of melody that typifies music for dance performance. These make for pleasurable listening.

Years ago, as a cub critic in Boston, I used to encounter *Gaite Parisienne* on the stage of the old Opera House once or twice every other year. But the Offenbach-Rosenthal music for this repertoire favorite was regularly programmed much more frequently in the Pops series at Symphony Hall. And the successive recordings of this score by Arthur Fiedler (he has made at least three for RCA Victor) were consequences of its appeal to a much broader base of consumers than ballet could ever claim. Similarly, how many of the millions who have bought recordings of Ravel's *Bolero* ever saw Ida Rubenstein (who commissioned the score) dance the Nijinska choreography? The ubiquitousness of the music can hardly be ascribed to the popularity of the perform-

(Continued on Page 65)

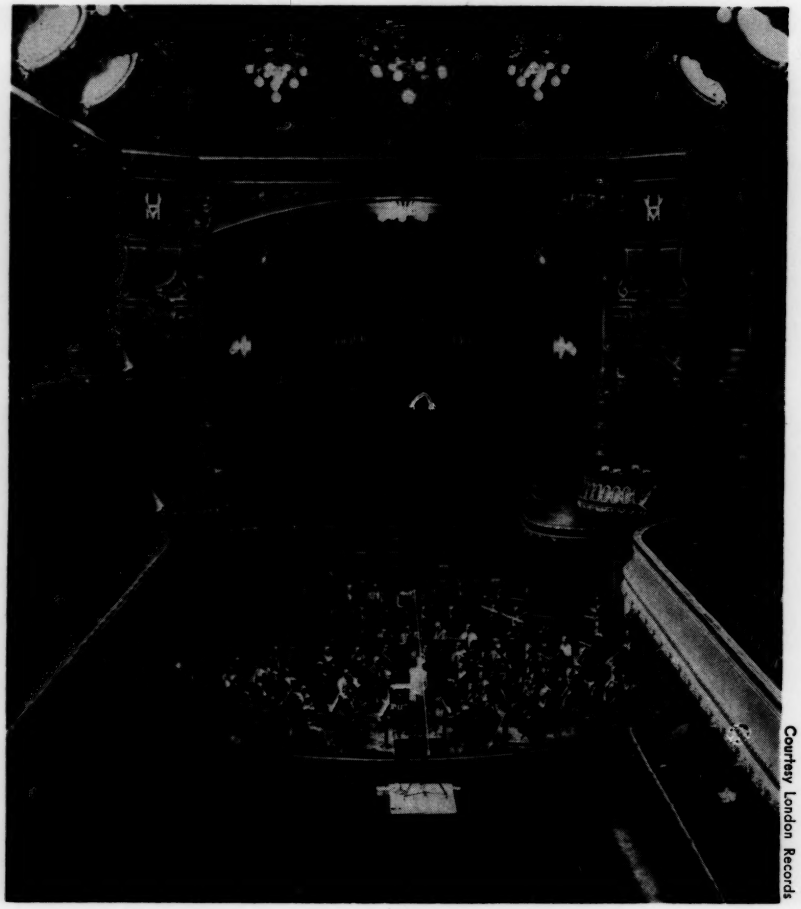
Martha Swope

"SWAN LAKE": Allegra Kent as the Swan Queen in NYC Ballet's version by Balanchine. Music for this production is drawn mainly from Act II. At least 3 substantially complete record versions of the score are available.

Courtesy London Records

GUIDE TO DANCE RECORDS: BALLET, MODERN AND ETHNIC

BY ROSALYN KROKOVER



Courtesy London Records

The following is a list, admittedly a selective one, of works from the dance repertoire currently available on records. No attempt has been made to make it all-inclusive. (The enormous amount of records issued over the years, the technical changes—from acoustic to electric to LP to stereophonic—make for a constant fluid situation with no definable borders.)

The purpose of this discography is to assist dancers, teachers and choreographers who find recorded music helpful in their work. And, of course, it is also aimed at the general reader who enjoys listening to music that he has previously encountered as the basis for a dance composition.

A discography of the dance poses problems. What to include? How wide to stretch the area? Should the compiler confine himself to scores composed specifically for the dance? Or should he add music written for the concert hall that happens to have been used for dance? If so, where to start and where to end?

In this listing, primary attention has been paid to quality of performance, accompanying works on the disc, and general availability of the recordings. Once in a while a disc that is out of print or hard to locate has been listed, but only because it either happens to be the only version of a given work or an unusually interesting performance.

All discs are listed by the title of the ballet, with the actual name of the score identified in parentheses immediately fol-

At left:
ERNEST ANSERMET: For many years conductor of the Diaghilev Ballets Russes, he led the premieres of Stravinsky's "Renard" and "Pulcinella," both among his many ballet recordings. Below: Victoria Hall in Geneva, Switzerland, where he and his Orchestre de la Suisse Romande play and record.

At right:
PIERRE MONTEUX: At 85, the dean of living conductors. He conducted the Diaghilev premieres of "Petrouchka" in 1911, "Daphnis and Chloe" in 1912, and "Le Sacre du Printemps" in 1913. He has recorded all 3, and many other ballet scores.

Adrian Siegel

lowing. The composer and his dates follow. After that comes the conductor and name of orchestra. When there are soloists, their names precede that of the conductor. If the disc contains other music in addition to the titled work, that information is contained in parentheses. Unless otherwise indicated, works in parentheses are by the same composer. Thus, under La Valse *of Ravel will be found: (Bolero; Rapsodie espagnole; Debussy: Prélude à l'après-midi d'un faune). In this listing, then, Bolero and the Rapsodie espagnole are by Ravel, with Debussy's Prélude à l'après-midi d'un faune also on the disc. An asterisk prefaces the number of a stereophonic disc; all others are monophonic.*

Prices vary throughout the country. Average list prices for the cheaper lines (Camden, Richmond, Harmony) are $1.98 for a 12-inch monophonic disc, $2.98 for the equivalent in stereo. For most of the major companies the prices are $4.98 (mono) and $5.98 (stereo). The major companies, too, are currently bringing out in stereo form many performances that were originally issued three or more years back. (At that time they were recorded on stereo tape, thus allowing present-day transfer to stereo discs.) It might be a good idea to look into the availability of stereo even if no stereo number is found in the discography below. For every month sees a large release of stereo discs that for years had been familiar to collectors in the monophonic version. R. K.

Afternoon of a Faun (Prelude a L'Apres-midi d'un faune). Debussy, Cl. (1862-1918). **Ansermet,** L'Orchestre de la Suisse Romande (La Mer; Ravel: Rapsodie Espagnole), London 3017 (*6024). **Cantelli,** Philharmonia Orchestra (Nocturnes; Ravel: Daphnis and Chloe No. 2; Pavane), Angel 3552. **Markevitch,** Philharmonia Orchestra (Satie: Parade; Weber: Invitation to the Dance; Ravel: Daphnis No. 2), Angel 35151. **Ormandy,** Philadelphia Orchestra (La Mer; Ravel: Daphnis and Chloe No. 2), Columbia ML-5387 (*MS-6077). **Munch,** Boston Symphony (Ravel: Bolero; Rapsodie Espagnole; La Valse), Victor LM-1984 (*LSC-1984). **Martinon,** Lamoureux Orchestra (Dukas: Sorcerer's Apprentice; Fauré: Pavane; Honegger: Pastorale d'Eté; Roussel: Spider's Feast), Epic LC-3058. **Inghelbrecht,** Orchestre National Francaise (Nocturnes), Angel 35103. **Paray,** Detroit Symphony (La Mer; Iberia), Mercury 50101. **Lehmann,** Berlin Philharmonic (Liszt: Les Préludes; Ravel: Bolero; Sibelius: Finlandia), Decca 9936.

Age of Anxiety. Bernstein, Leonard (1918-). **Bernstein,** New York Philharmonic, Columbia ML-4325.

Age of Gold (Ballet Suite). Shostakovich, Dmitri (1906-). **Kurtz,** Philharmonia Orchestra (Barber: Souvenirs), Capitol G-7146. **Martinon,** London Symphony (Symphony No. 1), Victor LM-2322 (*LSC-2322).

Agon. Stravinsky, Igor (1882-). **Irving,** New York City Ballet Orchestra (Firebird), Kapp 9037 (*9037-S). **Stravinsky,** Los Angeles Festival Symphony (Canticum Sacrum), Columbia ML-5215 (*MS-6022).

Amor Brujo. Falla, Manuel de (1876-1946). **Collins,** London Philharmonic (Borodin: Polovtsian Dances from Prince Igor), Richmond 19032. **Lehmann,** Berlin Philharmonic (Three Cornered Hat; Chabrier: Espana), Decca 9775. **Argenta,** Paris Conservatory Orchestra (Master Peter's Puppet Show), Angel 35089/L. **Surinach,** Radio Symphony Orchestra of Paris (Albeniz: Iberia), Montilla 142 (*2042). **Martinon,** Lamoureux Orchestra (Nights in the Gardens of Spain), Epic LC-3305.

L'Amour et Son Amour, or Cupid and His Love (Psyché). Franck, César (1822-1890) **Van Otterloo,** Netherlands Chamber Choir, Hague Philharmonic, Epic LC-3146.

Appalachian Spring (Complete). Copland, Aaron (1900-). **Ormandy,** Philadelphia Orchestra (Billy the Kid), Columbia ML-5157.

Appalachian Spring (Ballet Suite). **Litschauer,** Vienna State Opera Orchestra (El Salon Mexico), Vanguard 439. **Susskind,** London Symphony (Gould: Spirituals for Orchestra), Everest 6002 (*3002). **Rother,** Berlin Radio Symphony (Piston: Incredible Flutist), Urania 7092.

Apollo (Apollon Musagète). Stravinsky, Igor (1882-). **Ansermet,** L'Orchestre de la Suisse Romande (Renard), London LL-1401 (*6034).

Aurora's Wedding (Act III, Sleeping Beauty). Tchaikovsky, Peter Ilich (1840-1893). **Dorati,** Minneapolis Symphony Orchestra (excerpts from Act III of Swan Lake), Mercury 50118.

Bacchus et Ariane Suites Nos. 1, 2. Roussel, Albert (1869-1937). **Martinon,** Lamoureux Orchestra (Debussy: Petite Suite; Fauré: Pelléas et Mélisande), Epic LC-3165.

Le Baiser de la Fee. Stravinsky, Igor (1882-). **Stravinsky,** Cleveland Orchestra, Columbia ML-5102.

Le Baiser de la Fee. (Divertimento). **Reiner,** Chicago Symphony Orchestra (Hovhaness: Mysterious Mountain), Victor LM-2251 (*LSC-2251). **Stravinsky,** RCA Symphony Orchestra (Danses Concertantes), Victor LVT-1029.

Ballet Imperial (Piano Concerto No. 2 in G major). Tchaikovsky, Peter Ilich (1843-1893). **Kraus, Cherkassky,** Berlin Philharmonic, Decca 9916.

Ballet Mecanique. Antheil, George (1900-1959). **Craft,** Los Angeles Contemporary Music Ensemble (Chavez: Toccata for Percussion; Hovhaness: October Mountain; Lo Presti: Sketch for Percussion), Urania UX-134 (*1034). **Surinach,** New York Percussion Group (Brant: Signs and Alarms; Galaxy 2), Columbia ML-4956.

Ballet Suite No. 1. Shostakovich, Dmitri (1906-). **Gauk,** USSR Orchestra Prokofiev: Romeo and Juliet), Vanguard 6004.

Ballet Suites Nos. 1, 2, 3. (Shostakovich, Dmitri (1906-). **Gauk, Stassevich,** USSR Orchestra, Classic.

(Over)

BASIC DANCE RECORDS *(Cont'd)*

Beau Danube. Strauss, Johann (1825-1899); arranged by Désormière. **Rosenthal,** Paris Opera Orchestra, Capitol P-18006. **Strauss,** Berlin Radio Symphony (Offenbach: Gaité Parisienne), Decca 123013 (*712013)

Billy the Kid. (Suite) Copland, Aaron (1900-) **Abravanel,** Utah Symphony (Waltz; Rodeo, El Salon Mexico), Westminster 18840 (*14058). **Bernstein,** RCA Victor Symphony (Gershwin: American in Paris), Camden 439. **Copland,** London Symphony (Statements for Orchestra), Everest 6015 (*3015). **Gould Orchestra** (Rodeo and Waltz), Victor LM-2195 (*LSC-2195). **Levine,** Ballet Theatre Orchestra (Schuman: Undertow), Capitol P-8238. **Mitchel,** National Symphony (Appalachian Spring; El Salon Mexico), Westminster 18284. **Ormandy,** Philadelphia Orchestra (Appalachian Spring), Columbia ML-5157.

Birthday Offering. Glazounov, Alexander (1865-1936.) arranged by Robert Irving. **Irving,** Royal Philharmonic Orchestra (LeCoq; Mam'zelle Angot); Angel 35588 (*S35588).

Bluebeard. Offenbach, Jacques (1819-1880); arranged by Dorati. **Levine,** Ballet Theatre Orchestra (Helen of Troy), Capitol P-8277.

LeBoeuf sur le Toit. (Milhaud, Darius (1892-). **Golschmann,** Concert Arts Orchestra (Honegger: Pastorale; Ravel Tombeau de Couperin; Satie: Trois Gymnopedies), Capitol P-8244.

Boite a Joujoux. Debussy, Claude (1862-1918).**Ansermet,** L'Orchestre de la Suisse Romande (Printemps), London LL-1734 (*6079).

Bolero. Ravel, Maurice (1875-1937) **Ansermet,** Paris Conservatory Orchestra (La Valse; Dukas: Sorcerer's Apprentice; Honegger: Pacific 231), London LL-1156. **Bernstein,** New York Philharmonic (Rapsodie Espagnole; La Valse), Columbia ML-5293 (*MS-6011). **Munch,** Boston Symphony Orchestra (Rapsodie Espagnole; La Valse; Debussy: Prélude à l'après-midi d'un faune), Victor LM-1984 (*LSC-1984). **Steinberg** Pittsburgh Symphony Orchestra (Pavane; La Valse), Capitol P-8475 (*SP-8475). **Van Beinum,** Concertgebouw Orchestra (La Valse; Tchaikovsky: Nutcracker Suite), Epic LC-3583 (*BC-1027). **Wolff,** Paris Conservatory Orchestra (Alborada; Falla: Three Cornered Hat; Weber: Invitation to the Dance), *London 6077.

Baurgeois Gentilhomme. Strauss, Richard (1864-1948). **Sawalisch,** Philharmonia Orchestra (Intermezzo; Waltz Scene), Angel 35646 (*S-35646). **Reiner,** Chicago Symphony Orchestra (Elektra; Salome), 2 Victor LM-6047. **Leitner,** Berlin Philharmonic, Decca 9903.

Bourree Fantasque. Chabrier, Emanuel. (1841-1894). **Paray,** Detroit Symphony Orchestra (Ravel: Bolero; Ma Mère), (*Mercury 90005). **Paray,** Detroit Symphony Orchestra (Barraud: Offrande à une ombre; Ravel: Ma Mère l'Oye: Roussel: Suite in F), Mercury 50145.

Boutique Fantasque. (complete). Rossini, Gioacchino (1792-1868); arranged by Respighi. **Ansermet,** London Symphony Orchestra, Richmond 19012. **Fiedler,** Boston Pops (Ibert: Divertissement; Piston: Incredible Flutist), Victor LM-2084. **Fiedler,** Boston Pops (Ibert: Divertissement), *Victor LSC-2084. **Galliera,** Philharmonia Orchestra (Pizzetti: La Pisanella Suite), Angel 35324. **Goossens,** Royal Philharmonic, Capitol G-7103 (*SG-7103). **Solti,** Israel Philharmonic (Dukas: Sorcerer's Apprentice), London LL-1715 (*6005).

Bronze Night. (Suite). Glière, Reinhold (1875-1956). **Guhl,** Berlin Radio Symphony Orchestra, Urania 7121.

Buffon (Suite No. 1). Prokofiev, Serge (1891-1953). **Susskind,** London Symphony, Everest 6001 (*3001). **Horenstein,** Paris Philharmonic (Lt. Kije), Vox 9180.

The Cage (Concerto Grosso in D). Stravinsky, Igor (1882-). **Page,** Boston Orchestra (Barber: Adagio for Strings; Honegger: Pacific 231), Rondo 502 (*ST-502). **Page,** Boston Orchestra Society (Bach: Brandenburg Concerto No. 3, Suite for Strings; Villa-Lobos: Bachianas 5), Cook 1062.

Cakewalk (Ballet Suite). Gottschalk, Louis Moreau (1829-1869); arranged by Hershy Kay. **Fiedler,** Boston Pops (Kay: Stars and Stripes), Victor LM 2240 (*LSC 2240). **Ormandy,** Philadelphia Orchestra (Gould: Fall River Legend), Columbia ML-4616.

Capitol of the World. Antheil, George (1900-1959). **Levine,** Ballet Theatre Orchestra (De Banfield: The Combat), Capitol P-8278.

Capriccio Brillant (Capriccio Brillant for Piano and Orchestra). Mendelsohn, Felix (1809-1847). **Martinon,** London Philharmonic (Rondo Brillant for Piano and Orchestra; **Liszt:** Todtentanz), London LL-1007.

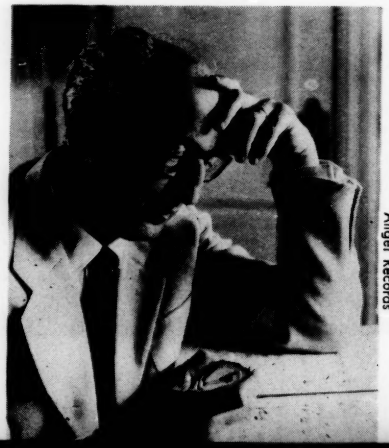
Capriccio Espagnol. Rimsky-Korsakov, Nikolai (1844-1908). **Ansermet,** L'Orchestre de la Suisse Romande (Coq d'Or), Richmond 19055. **Argenta,** London Symphony (Chabrier: Espana; Moszkowski; Spanish Dances), London LL-1682 (*6006). **Bernstein,** New York Philharmonic (Mussorgsky: Pictures at an Exhibition), Columbia ML-5401 (*MS-6080). **Kondrashin,** RCA Victor Orchestra (Tchaikovsky: Capriccio Italien), Victor LM-2323 (*LSC-2323). **Kurtz,** Royal Philharmonic (Liadov: Baba Yaga; Enchanted Lake; Kikimora; Prokofiev: Overture on Hebrew Themes), Capitol G-7106. **Martinon,** London Symphony Orchestra (Tsar Saltan March; Borodin: Symphony No. 2), Victor LM-2298 (*LSC-2298). **Fournet,** Lamoureux Orchestra (Borodin: In the Steppes of Central Asia; Glinka: Kamarinskaya; Mussorgsky: Night on Bald Mountain), Epic LC-3432. **Surinach,** Radio Symphony of Paris (Albeniz: Iberia; Surinach: Overture Feria Magic), Montilla 141 (*2041). **Szell,** Cleveland Orchestra (Borodin: Polovtsian Dances; Mussorgsky: Introduction to Khovantchina; Tchaikovsky: Capriccio Italien), Epic LC-3483 (*BC-1002).

Caprichos (Contrasts for Piano, Violin and Clarinet). Bartok, Béla (1881-1945). **Ritter, Kell,** Rosen (Milhaud: Suite for Violin and Piano), Decca 9470. **Mann, Drucker,** Hambro (Sonata for Violin unaccompanied), Bartok 916. **Brymer, Grinke,** Parry (Sonata for Two Pianos and Percussion), Westminster 18425.

Mercury Records

ANTAL DORATI: He came to the U.S. with the Ballet Russe de Monte Carlo. With the Minneapolis Symphony, he was the first conductor in history to record complete versions of the 3 Tchaikovsky ballets.

EFREM KURTZ: A Ballet Russe de Monte Carlo veteran. Among his recordings: Khatchaturian's "Gayne," Shostakovich's "Age of Gold" and First Symphony (Rouge et Noir), Prokofiev's "Classical Symphony" (Gala Performance).


Angel Records

Caracole (Divertimento No. 15 in B flat, K. 287). Mozart, Wolfgang Amadeus (1719-1787). **Toscanini,** NBC Symphony (Symphony No. 39), Victor LM-2001. **Von Karajan,** Philharmonia Orchestra (Symphony No. 35), Angel 35562. **Vienna Octet Members,** London LL-1239. **Prohaska,** Vienna State Opera Orchestra, Vanguard 444.

Carnaval. Schumann, Robert (1810-1856). **Irving,** Philharmonia Orchestra (Chopin: Les Sylphides), Capitol G-7206 (*SG-7206). **Rignold,** Royal Opera Orchestra (Gounod: Faust Ballet Music), Decca 9548.

Cephale et Procris (Ballet Suite). Grétry, André (1741-1813). **Irving,** London Symphony (Gluck: Ballet Suite, arr. Mottl), London LL-1234.

Children's Games (see Jeux d'Enfants).

Chout (See Buffon).

Cinderella (Ballet Excerpts). Prokofiev, Serge (1891-1953). **Irving,** Royal Philharmonic, Angel 35529 (*S-35529). **Stowkowski,** New York Stadium Symphony (Villa-Lobos: Bachianas I; Uirapuru), Everest 6016 (*3016).

Cinderella (Suites Nos. 1, 2). Rignold, Royal Opera House Orchestra, Victor LM-2135.

Cirque de Deux (Excerpts from Walpurgis Night music in Faust). Gounod, Charles (1818-1893). **Fistoulari,** Paris Conservatory Orchestra (Ponchielli: Dance of the Hours; Thomas: Mignon), Richmond 19046. **Rignold,** Royal Opera Orchestra (Schumann: Carnaval), Decca 9548. **Von Karajan,** Philharmonia Orchestra (Offenbach: Gaité Parisienne), Angel 35607 (*S-35607).

The Combat. De Banfield, Raffaello (1922-). **Levine,** Ballet Theatre Orchestra (Antheil: Capitol of the World), Capitol P-8278.

Con Amore (Overtures to La Gazza Ladra, Il Signor Bruschino, La Scala di Seta). **Rossini,** Gioacchino (1792-1868). **Reiner,** Chicago Symphony Orchestra (Overtures to William Tell, Barber of Seville, Cenerentola), Victor LM-2318 (*LSC-2318). **Dorati,** Minneapolis Symphony Orchestra (Overtures to Barber of Seville, Cenerentola), Mercury 50139.

Concerto Barocco (Concerto in D minor for Two Violins). Bach, Johann Sebastian (1685-1750). **Ayo, Michelucci,** I Musici (Concerti 1, 2 for Violin), Epic LC3553 (*BC-1018). **Stern, Schneider, Casals,** Prades Festival Orchestra (Concerto in C minor for Violin and Oboe), Columbia ML-4351. **David and Igor Oistrakh, Konwitschny,** Leipzig Gewandhaus Orchestra (Trio Sonata in C; Tartini: Trio Sonata; Vivaldi: Violin Concerti Op. 3, 8), Decca 9950. **Schneiderhan, Baumgartner,** Lucerne Festival Strings (Concerti Nos. 1, 2), Decca ARC-3099. **Barchet, Beh, Davisson,** Pro Musica Orchestra (Violin Concerto No. 2), Vox 9150.

Constantia (Concerto No. 2 in F minor for Piano and Orchestra). Chopin, Frederic (1810-1849). **Rubinstein, Wallenstein,** Symphony of the Air (Andante Spianato and Grande Polonaise Brillante), Victor LM-2265 (LSC-2265). **Ashkenazy, Gorzynski,** Warsaw Philharmonic (piano music), Angel 35403. **Novaes, Klemperer,** Vienna Symphony (Schuman: Concerto for Piano and Orchestra in A minor), Vox 11380. **Pennario, Golschmann,** Concert Arts Symphony Orchestra (Liszt: Piano Concerto No. 1 in E flat), Capitol P-8366. **Uninsky, Van Otterloo,** Hague Philharmonic (Polonaise-Fantaisie), Epic LC-3610 (*BC-1037).

Coppelia (complete). Delibes, Léo (1836-1891). **Ansermet,** L'Orchestre de la Suisse Romande, London LL-1717/8 (*2201). **Dorati,** Minneapolis Symphony Orchestra. 2 Mercury OL-2-105 (*9005).

Coppelia (Suite) **Monteux,** Boston Symphony Orchestra (Sylvia), Victor LM-1913. **André,** Belgian National Radio Symphony (Sylvia), *Telefunken 18006. **Cluytens,** Paris Opera Orchestra (Sylvia), Angel 35416. **Fournet,** Lamoureux Orchstra (Sylvia; Gounod: Faust Ballet Music; Rabaud: Marouf Ballet Music), Epic LC-3030. **Golschmann,** St. Louis Symphony Orchestra (Sylvia; Easdale: Red Shoes; Weber: Invitation to the Dance), Columbia ML-5254 (*MS-6028). **Desormiere,** Paris Conservatory Orchestra (Sylvia), Richmond 19045.

Coq d'Or (Suite). Rimsky-Korsakov, Nikolai (1844-1908). **Ansermet,** L'Orchestra de la Suisse Romande (Capriccio Espagnole), Richmond 19055. **Ormandy,** Philadelphia Orchestra (Russian Easter; Glinka: Russlan and Ludmila), Columbia ML-5414 (*MS-6092). **Steinberg,** Pittsburgh Symphony Orchestra (Prokofiev: Love of Three Oranges), Capitol P-8445 (*SP-8445). **Dorati,** London Symphony Orchestra (Borodin: Polovtsian Dances from Prince Igor), Mercury 50122 (*90122). **Fiedler,** Boston Pops Rossini: William Tell Overture; Tchaikovsky: Marche Slave), Victor LM-2100 (*LSC-2100). **Goossens,** Philharmonia Orchestra (Russian Easter; Balakirev: Islamey), Capitol G-7158 (*SG-7158).

Corroboree (Ballet Suite). Antill, John (1904-). **Goossens,** London Symphony Orchestra (Ginastera: Ballet Suite from Panambi), Everest 6003 (*3003).

Creatures of Prometheus. Beethoven, Ludwig von (1770-1827). **Van Otterloo,** Hague Philharmonic, Epic LC-3366.

Dance for Walt Whitman (Rounds for String Orchestra). Diamond, David (1915-). **Golschmann,** Concert Arts Orchestra (Barber: Adagio for Strings; Copland: Quiet City; Creston: Choric Dances), Capitol P-8245.

Danses Concertantes. Stravinsky, Igor (1882-). **Stravinsky,** RCA Victor Orchestra (Baiser de la Fée: Divertimento). Victor LVT-1029.

Daphis and Chloe (Complete). Ravel, Maurice (1875-1937). **Monteux,** Royal Opera House Chorus, London Symphony, *London 6147. **Ansermet,** L'Orchestre de la Suisse Romande, London LL-693. **Munch,** Boston Symphony Orchestra, Victor LM-1893. **Rosenthal,** Radio France Chorus, Orchestra of the Paris National Opera, Westminster 18753. **Dorati,** Minneapolis Symphony Orchestra, Mercury 50048.

Daphis and Chloe (Suite No. 1). **Ormandy,** Philadelphia Orchestra (Daphnis and Chloe Suite No. 2; Schonberg: Verklarte Nacht), Columbia ML-4316. **Cluytens,** Orchestra Radiodiffusion Francaise (Daphnis and Chloe Suite No. 2; Alborada), Angel 35054.

Daphis and Chloe (Suite No. 2). **Markevitch,** Philharmonia Orchestra (Debussy: Prélude a l'après-midi d'un faune; Satie: Parade; Weber: Invitation to the Dance), Angel 35151. **Cluytens,** Orchestra Radiodiffusion Francaise (Daphnis and Chloe Suite No. 1; Alborada), Angel 35054. **Leinsdorf,** Los Angeles Philharmonic (Debussy: La Mer), Capitol P-8395 (*SP-8395). **Cantelli,** Philharmonia Orchestra (Pavane; Debussy: Prélude a l'après-midi d'un faune; Nocturnes), Angel 35525. **Ormandy,** Philadelphia Orchestra (Debussy: La Mer; Prélude a l'après-midi d'un faune), Columbia ML-5397 (*MS-6077). **Toscanini,** NBC Symphony Orchestra (Beethoven: Overture Leonore No. 3), Victor LVT-1025. **Rosenthal,** Radio France Chorus, Orchestra of the Paris National Opera (Alborada; Tombeau de Couperin), Westminster (*14024).

Dark Elegies (Kindertotenlieder). Mahler, Gustav (1860-1911). **Farrier, Walter,** Vienna Philharmonic (Bruckner: Te Deum), Columbia ML-4980. **Ludwig, Vandernoot,** Philharmonia Orchestra (Songs of a Wayfarer), Angel 35776 (*S-35776). **West, Scherchen,** Vienna State Opera Orchestra (Songs of a Wayfarer), Westminster 18842 (*14059). **Flagstad, Boult,** Vienna Philharmonic (Songs of a Wayfarer), London 5330 (*25039). **Foster, Horenstein,** Bamberg Symphony Orchestra (Songs of a Wayfarer, Vox 9100. **Anderson, Monteux,** San Francisco Symphony Orchestra (Brahms: Alto Rhapsody), Victor LM-4980.

Designs With Strings (Trio in A minor for piano and strings—2nd movement). Tchaikovsky, Peter Ilich (1840-1893). **Rubenstein, Heifetz, Piatigorsky,** Victor LM-1120. **Gilels, Rostropovich, Kogan** (Beethoven: Variations in C minor), Heritage 1203.

Les Deux Pigeons (Suite). Messager, André (1853-1929). **Blareau,** Orchestre de l'Opéra-Comique (Chabrier: Roi Malgre Lui; Khachaturian: Masquerade Suite), London LL-1521. **Fourestier,** Paris Opera Orchestra (Excerpts from Monsieur Beaucaire; Veronique), Pathé DTX-157.

Dim Lustre (Burleske for Piano and Orchestra). Strauss, Richard (1864-1949). **Serkin, Ormandy,** Philadelphia Orchestra (Schumann: Concerto for Piano and Orchestra in A minor), Columbia ML-5168. **Janis, Reiner,** Chicago Symphony (Rachmaninoff: Piano Concerto No. 1 in F sharp minor), Victor LM-2127.**Weber, Fricsay,** Berlin Radio Symphony Orchestra (Francaix: Concertino for Piano and Orchestra; Honegger: Concertino for Piano and Orchestra), Decca 9900.**Mildner, Rother,** RIAS Symphony Orchestra (Mendelssohn: Piano Concerto No. 1 in G minor), Telefunken 66062.

Divertimento No. 15 (Divertimento in B flat Major, K. 287). Mozart, Wolfgang Amadeus (1756-1791). **Toscanini,** NBC Symphony Orchestra (Symphony No. 39), Victor LM-2001. **Von Karajan,** Philharmonia Orchestra (Symphony No. 35), Angel 35562. **Vienna Octet Members,** London LL-1239. **Prohaska,** Vienna State Opera Orchestra, Vanguard 444.

Don Quixote. Petrassi, Goffredo (1904-). Litschauer, Vienna State Opera Orchestra (Respighi: Ancient Airs and Dances), Vanguard 447.

The Duel (see The Combat)

Emperor's New Clothes. Francaix, Jean (1912-). Striegler, Saxon State Orchestra, Urania 7122.

Episodes (Passacaglia, Opus 1; Six Pieces for Orchestra, Op. 6; Symphony Op. 21; Five Pieces, Op. 10; Concerto, Op. 24; Variations, Op. 30). Webern, Anton (1883-1945). **Craft,** various music groups in complete works of Webern. 4 discs, Columbia K4L-232.

Estancia. Ginastera, Alberto (1916-). Goossens, London Symphony Orchestra (Antheil: Symphony No. 4), Everest 6013 (*3013).

Facade (complete). Walton, William (1902-). **Sitwell,** Pears, Collins, London A-4104. **Sitwell,** Prausnitz Chamber Orchestra (Bowles: Music For a Farce), Columbia ML-5241.

Facade (Suites Nos. 1,2). **Fistoulari,** Royal Opera House Orchestra (Le Cocq: Mlle. Angot), Victor LM-2285 (*LSC-2285). **Walton,** Philharmonia Orchestra (Orb and Sceptre Overture), Angel 35639.

Facsimile. Bernstein, Leonard (1918-). **Bernstein,** RCA Victor Symphony Orchestra (Jeremiah Symphony; On The Town excerpts), Camden 196. **Levine,** Ballet Theatre Orchestra (Gould: Fall River Legend), Capitol P-8320.

Fairy Doll, or Die Puppenfee. Bayer, Joseph (1852-1913). **Loibner,** Vienna Symphony Orchestra (Hellmesberger: Lortzing), Epic LC-3102. **Walter,** Vienna Symphony (Adam: Giselle excerpts; Ponchielli: Dance of the Hours), Epic BC-1055.

Fall River Legend. Gould, Morton (1913-). **Levine,** Ballet Theatre Orchestra (Bernstein: Facsimile), Capitol P-8320. Mitropoulos, New York Philharmonic (Gottschalk: Cakewalk), Columbia ML-4616.

Fancy Free. Bernstein, Leonard (1918-). **Bernstein,** Columbia Symphony Orchestra (Copland: El Salon Mexico; Milhaud: Creation du Monde), Columbia CL-920. **Levine,** Ballet Theatre Orchestra (Copland: Rodeo), Capitol P-8196.

Fanfare (Young Person's Guide to the Orchestra). Britten, Benjamin (1913-). **Boult,** Philharmonic Promenade Orchestra (Prokofiev: Peter and the Wolf; Saint-Saens: Carnival of the Animals), Westminster 18737. **Ormandy,** Philadelphia Orchestra (Prokofiev: Peter and the Wolf), Columbia ML-5183 (*MS-6027). **Slatkin,** Concert Arts Orchestra (Dohnányi: Variations on a Nursery Theme), Capitol P-8373 (*SP-8373). **Van Beinum,** Concertgebouw Orchestra (Prokofiev: Peter and the Wolf), Richmond 19040. **Dorati,** Minneapolis Symphony (Ginastera: Variaciones Concertantes), Mercury 50047. **Markevitch,** Philharmonia Orchestra (Saint-Saens: Carnival of the Animals), Angel 35135.

Fantastic Toy Shop (see Boutique Fantasque).

Filling Station. Thomson, Virgil (1896-). **Barzin,** New York City Ballet Orchestra (Kay: Western Symphony), Vox 9050.

Firebird (complete). Stravinsky, Igor (1882-). **Ansermet,** L'Orchestre de La Suisse Romande, London LL 1272 (*6017). **Dorati,** London Symphony Orchestra. Mercury MG-50226 (*SR-90226).

Firebird (new revised version). **Irving,** New York City Ballet Orchestra (Agon), Kapp 9037 (*9037-S).

Firebird (Suite). **Ansermet,** L'Orchestre de la Suisse Romande (Symphony of Psalms), London LL-889. **Monteux,** Paris Conservatory Orchestra (Petrouchka), Victor LM-2113. **Bernstein,** New York Philharmonic (Tchaikovsky: Romeo and Juliet), Columbia ML-5182 (*MS-6014). **Ormandy,** Philadelphia Orchestra (Mussorgsky: Pictures at an Exhibition), Columbia ML-4700. **Maazel,** Berlin Radio Symphony Orchestra (Song of the Nightingale), Decca 9978 (*79978). **Giulini,** Philharmonia Orchestra (Bizet: Jeux d'Enfants; Ravel: Mère l'Oye), Angel 35462 (*S-35462). **Dorati,** Minneapolis Symphony Orchestra (Borodin: Symphony No. 2), Mercury 50004. **Scherchen,** London Philharmonic (Petrouchka, Westminster 18530. **Stokowski,** Berlin Philharmonic (Petrouchka Suite), Capitol PAO-8407 (*SP-8407). **Stravinsky,** New York Philharmonic (Sacre du Printemps), Columbia ML-4882. **Previtali,** Royal Philharmonic (Fireworks; Bartok: Miraculous Mandarin), Angel 35550. **Van Beinum,** Concertgebouw Orchestra (Kodály: Háry János Suite), Epic LC-3290.

(Continued Next Month)

THE CHANGING TIMES

THE IMPACT OF RECORDINGS ON CHOREOGRAPHY

BY ROBERT SABIN

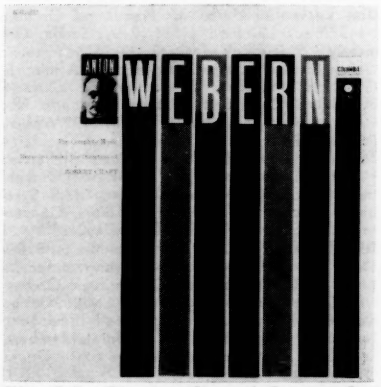
Everyone knows how tremendous the influence of dance has been in the recording boom of the last fifteen years. In the flood of music, known and unfamiliar, classic and modern, traditional and experimental, that has poured from the recording companies, a large segment has been either dance music or music of special interest to dancers or dance-lovers.

But apparently very few observers have stopped to consider what effect this wealth of available recordings has had upon dance itself and upon choreography. It has been much greater than most people would anticipate.

With the advent of this new treasury of dance recordings, a basic change has taken place in the methods of choreographers. In the old days, composers were commissioned to write scores for the dance, and the musician was the servant of the choreographer and the performer. This tradition extends all the way from the early 17th Century to the 20th, with some variations, of course. We all know how exactly Tchaikovsky and other composers were guided by Petipa—bar by bar, with minutes and mood clearly indicated. There were many instances, too, where the score was provided, but the collaboration was far less close.

In recent times, however, as choreographers have taken more and more to working with music that is already composed, it has been necessary for them to either be pianists or score readers themselves, or else the choreographer has had to depend upon a pianist to play the music through for him again and again. Not only was this difficult and expensive, but it put a severe limitation upon the type of music used for dance. How many choreographers can read through the score of Bartok's *Concerto for Orchestra,* and how many pianists could cope with Schoenberg's *Chamber Symphony?*

But today, a choreographer has an enormous choice of works, ranging from limpid classicism to the most advanced followers of the Viennese school, on discs and tape, ready to be studied, absorbed, and woven into dance composition. And today, choreographers are vastly more educated and advanced in their tastes than they were even a generation ago. For the same revolution has occurred among dancers that has occurred among musicians. The tremendous impact upon public taste brought about by recordings of supposedly "difficult" and "unpopular" works, which have proved acceptable and of interest to some portion of the public, sometimes a large portion, has been paralled in dance.



This Columbia recording of the complete works of Anton Webern made possible Balanchine's "Episodes."

Audiences who have been gripped by the dramatic intensity of such works as *Journey* (Bartok's *Music for Strings, Percussion, and Celesta)* never even consider the possibility of the music being hard to understand. It has been proven in the theatre in the last twenty years that there is no limit to what an audience can "take," musically, if the dance work is strong and has a basic relation to the score. Ives, Schoenberg, Berg, Webern, Bartok—all of the great pioneers and experimenters have become accessible to choreographers and to the dance public.

We find a musical maturity among choreographers today that would have seemed impossible only a few decades ago. The complex rhythmic schemes, the bold modern counterpoint, the new colors and textures of contemporary music hold no terror for Jerome Robbins or Antony Tudor, or Kenneth MacMillan, or George Balanchine.

Modern dancers were quick to sense the need to use modern music in works of contemporary inspiration and form. But unless they were able to commission scores, their choice of material was pitifully small until the recording boom. Now, they are luxuriating in possibilities.

Alban Berg's *Lyric Suite* is a good example of this phenomenon. It always seemed to cry out for dance or dramatic expression, despite the fact that it was a complex work in itself. Once the recording was available, Anna Sokolow was inspired by it to one of her most poignant and lyrical compositions—a true wedding of music and movement brought about by the choreographer's spiritual comprehension of the composer.

Pearl Lang's *Rites* offers a striking illustration of the Protean power of modern music to blend with modern choreography and to reinforce it dramatically. Miss Lang had created her study of basic human rituals and experiences to a commissioned score. But the music did not fulfill its function to her satisfaction, and the more she worked with the composer, the worse the situation grew. Finally, they agreed to abandon collaboration, and she began a desperate search for music that would express the spirit and style of her choreography. In Bartok's Fourth Quartet and the fourth movement of his Fifth String Quartet she found her solution. The results were astounding. Who would guess, today, that the deeply moving and organically cohesive *Rites* is danced to music not created for it.

A case in which a recording was directly responsible for the creation of a ballet is that of Jerome Robbins' *The*

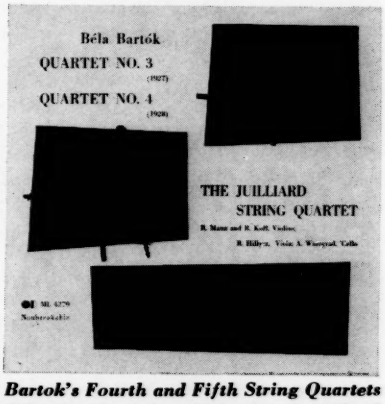
Cage. A chance hearing of a recording of Stravinsky's *Concerto Grosso in D for Strings* brought his creative impulses towards this work into focus and enabled him to shape the choreography clearly in his mind. So completely did he sense the possibilities of the score that most people who see the ballet would swear that Stravinsky had composed the music especially for it. (Mr. Robbins told me about this fascinating creative experience in an interview published in Dance Magazine, August, 1955.)

Jose Limon's *The Traitor* is another instance in modern dance of a miraculous blend of music and movement which were not executed in partnership. Gunther Schuller's *Symphony for Brass and Percussion* provides a perfect musical support for Mr. Limon's tragic passion play, which is notable for its highly intricate and contrapuntal choreography. It shows how profoundly musical Mr. Limon is. And if he had not had a recording to work with, the task would have been all but impossible.

A classic example of the effect of recording upon contemporary choreography is the Graham-Balanchine *Episodes*, which is set to the complete orchestral works of Anton von Webern, the most challenging and demanding of Schoenberg's disciples. Quick to recognize the importance that Webern was assuming in contemporary musical life, Columbia Records undertook this ambitious project under the leadership of Robert Craft. Since Webern is the most concentrated and distilled of all modern composers (many of his major works last only a few minutes) the complete works did not exceed a performance time that was possible for a dance work.

It is safe to assume that if he had not been inspired by this recording, Balanchine would never have conceived the bold and fantastic project of a work by Graham and himself using the music exactly as it is recorded. He even included Webern's orchestration of the Ricercata from Bach's *Musical Offering*, which Craft had tacked on to the album for completeness.

Now, *Episodes* triumphs in spite of esthetic consistency and just proportion, and not because of them. It offers some excellent warnings of the dangers in using recordings as the backbone for dance works. The split between Graham and Balanchine only emphasizes the lack of musical logic. Webern's works were never intended to be heard in sequence, and Miss Graham's share of the score was so short that she had to make a superhuman effort to achieve a balanced theatre piece in the time allotted to her. Yet, later, towards the end of the Balanchine section, Paul Taylor dances a solo to the *Variations*, Op. 30, that is much too long, and that throws the later sections out of choreographic proportion. To the musician, *Episodes* must always remain a freak, although to the dance-lover it has proved itself a success in the theatre.



Bartok's Fourth and Fifth String Quartets "blend and reinforce" the drama of Pearl Lang's "Rites."

The parallel booms in the recording of modern music and the use of it in modern ballet and modern dance are only part of the story. Through records, the classics too, have also found new markets and new uses. The renascence of ballet in the United States in the past twenty years has been phenomenal. Nor has this occurred merely at the professional level. It is taking place at the roots. The mushroom growth of regional ballet has created a great demand for classic recordings, among others. Groups that only a few years ago would have ventured upon only a few timid divertissements now embark upon a complete *Sylphides* or *Swan Lake*. So widespread is this demand that the recording companies have found it commercially feasible to venture as far afield as Russia for the differing versions. And such contemporary classics as Prokofieff's *Romeo and Juliet* have found a wide sale in several different versions. The wealth of Baroque music now being issued on recordings has also provided choreographers with admirable material.

Endless are the recordings of folk music which have inspired dancers. Sophie Maslow, who has enriched our theatre with a whole gallery of folk portraits has always chosen her music with infallible taste and instinct. Then there are the arranged, "synthetic" albums, such as that issued in connection with the visit of the Moiseyev Company. From the Orient we have received such fascinating recordings as those of Balinese and Javanese music and the weird and wondrous classical Japanese music used by the Azuma Kabuki Theatre.

Thus, we find recordings of dance music fertilizing every school of dance composition. And we find a revolution in creative method, with the availability of a vast repertory.

It is astounding that the demand has grown as rapidly as it has, but when we analyze the new interests and new demands, we can see how it had happened. It is no exaggeration to say that the flood of recordings of dance music and music suitable for dance has been responsible for many dance developments in recent years, including the invasion of the dance theatre by the "moderns," and the ballet boom that extends across the land.

THE END

THE LEGACY OF CARNEGIE HALL:

The third and last of a series about its studios

BY LAURA CLANDON

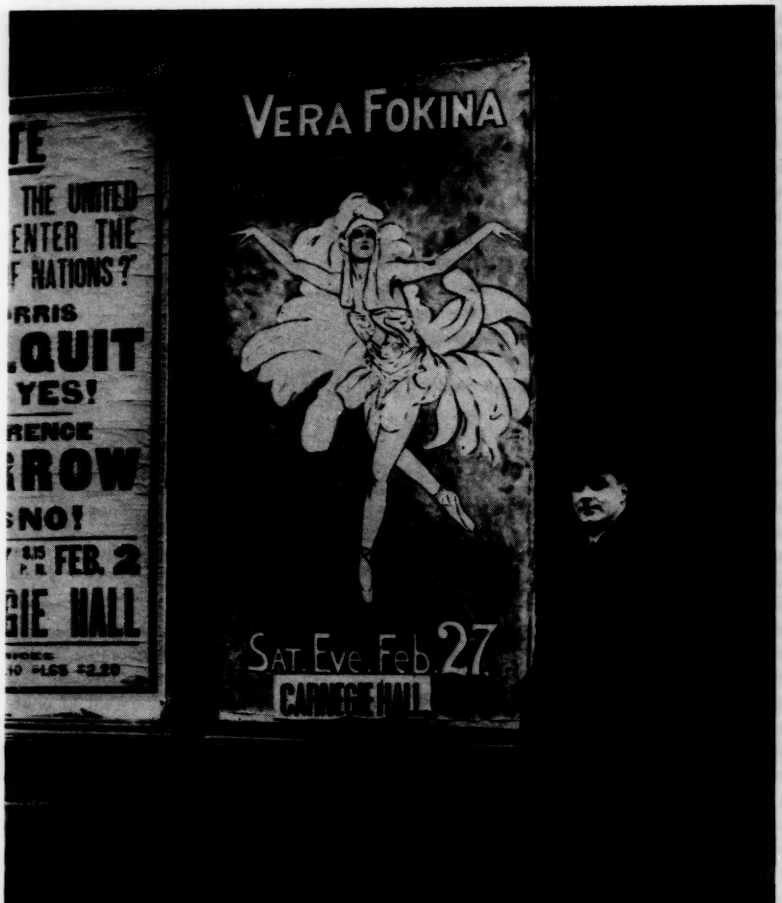
In this last article on Carnegie Hall we visit, among others, studios 819 and 839, which now house the International Dance School. Both these studios boast an illustrious past. From 1936 to 1942, 819 was Mikhail Mordkin's studio, and from 1936 until four years ago, 839 was Vitale Fokine's studio, in which his famed father, Michel Fokine, also taught on occasion.

Studio 819 is entered through a reception room, now smartly painted. Behind the reception room is a small hallway containing a flight of stairs which leads to the studio, a long, narrow room. It looks rather like the attic in an old house and has a kind of homely charm. When Mordkin occupied the studio it was also the scene of recitals, concerts and parties.

By all accounts Mordkin was a very colorful character. His vitality, musicality, humor, great acting talent, sarcasm and rages are spoken of with awe by those who remember him. They also remember his inspirational powers, his ability to breathe life into his dancers. His teaching costume was also very individual, consisting of a striped pajama top over black tights and high white sneakers. A gilt-headed cane, which he was forever thumping loudly, completed his outfit. At moments of high excitement he was known to pick up his cat and use him as a pointer.

The birth of the Mordkin Ballet, which later formed the basis for Ballet Theater, took place in this studio. *(Dance Magazine's publisher, Rudolf Orthwine, was an important person on the scene as a founder of both the Mordkin and Ballet Theatre companies.)* In the fall of 1937,

(Cont'd on Page 69)



Famed Russian choreographer Michel Fokine stands alongside a Carnegie Hall poster which he himself made to publicize a 1922 solo concert by his wife.

Spessivtzeva

Remembered with Pavlova and Karsavina as one of the twentieth century's Three Graces, and considered by many the greatest of the three

BY DALE EDWARD FERN

From a popular point of view, of course, and especially in this country, the name of Olga Spessivtzeva* cannot carry the sacred connotation of Anna Pavlova's. The power of *Pavlova* as a word is not to be denied. It has assumed a household meaning in America, to mothers and daughters alike. For countless young aspiring students it will always have the summoning power of an angel's trumpet. But this will not deter some of their elders who must remember and, in all conscience, prefer another.

Spessivtzeva, as a performer, had only a brief encounter with the United States. She came here late in 1916 as a new member of the Diaghilev company, having refused his invitation a year before. It was an unfortunate decision on her part to have changed her mind when she did. She was not the indomitable sort of performer who would have relished the opportunity for this pioneering privilege. Her art was a tenuous art, the expression of a *rara avis* whose real quality could hardly be glimpsed and certainly never grasped by a country scarcely out of kindergarten in its ballet appreciation. That Pavlova had already seized the American imagination and had been heralded as an inspiration to one and all, is some indication of the subtlety in the commodity offered by each.

In Europe, however, Spessivtzeva was an artist to be reckoned with. Her audiences there were capable of choice, and in later years her supremacy precluded any other choice. Those who saw her have never forgotten her. The aging European critic who is charged with a cruel lack of charity because he is ungrateful for what is offered him this season or last, frequently has in his defense the recollection of Spessivtzeva. The rest of us cannot understand. She has given us no personal memoires; and her confrères, in writing their own lives, have permitted but perfunctory tribute to her quiet art—jealousy is a cunning and ruthless editor. It was not her nature to inspire notoriety; nothing could have suited her appetite less. She was indifferent to publicity and oblivious to the dictum that a broad and dimpled smile is the springboard to success. There is not a more beautiful legacy of photographs than hers to be found anywhere in the performing arts, but there is not a single smile. Like Duse's, her face was a part of her art, and, like Duse's, without a smile.

All sense of her "public" was, by her very indifference, annihilated in the darkness and anonymity of every theatre she appeared in: she was there because she was forced to be there. It was the automatic consequence of her Imperial training and the obvious solution to an economic necessity. That she continued to dance — frequently distraught, physically ill, miserable in a milieu she would not be a part of—was a duty to which she was bound by honor until 1923, when she terminated her relations with the Maryinsky Theatre. By that time it was inconceivable that her art might be surrendered to a private will. A great artist with inherent and inescapable responsibilities was a reflection that was thrust before her constantly and magnified into a terrifying beast by those who were intellectually her superior. It is not remarkable, then, that what used to be her talent is her least pleasurable recollection today and by far the least apparent cause for her still indestructible pride.

That her art had to be magnificent can be called either the blessing or the agony of her nature. All that ensued was inevitable.

After her retirement, the critics, who found in her their absolute, knew full well what had been taken from them. And had Diaghilev still been living, he would have known, too. In 1927, just two years before his death, he published his estimate of Spessivtzeva in the Paris newspaper, *Le Figaro:*

I had always imagined that the joys of a man's life were limited, that each generation could admire only one Taglioni or listen to the voice of one Patti. After seeing Pavlova in her youth, and in mine, I was certain that she was the Taglioni of my life. My astonishment knew no bounds when I met Spessivtzeva, a creature much more delicate and purer than Pavlova, and that is saying a great deal.

Our great ballet teacher, Cecchetti, who trained Nijinsky, Karsavina and so many others, said only this winter during one of his classes at La Scala, Milan: "An apple came into being, and it was cut in two; one of its parts became Pavlova, the other half Spessivtzeva." I might add that, for me, Spessivtzeva was the side on which the sun had shone.

Remembering Nijinsky, the Spectre of the rose, and *his* inexplicable leap into madness, Diaghilev would surely have seen

(Cont'd on Page 42)

On the following pages:
Portraits of Olga Spessivtzeva, Ballerina of the Maryinsky Theatre and Diaghilev Ballets, and Etoile of the Paris Opera, before the onset of her illness and, later, her hospitalization in America. Left page: Paris, 1932. Right: As Aurora in "The Sleeping Beauty," London, 1921.

* pronounced Spe-SEEV-tzə-va
Shorter form, Spessiva, used in England.

SPESSIVTZEVA *(Cont'd from Page 39)* in the illness of Spessivtzeva a familiar tragedy and counted it the second irreparable loss in his life.

America, however, remained unaware that one of the Russian dancers who had trouped across this virgin land with a ballet show had been tragically abducted from the stage forever, and had ironically been left here, of all alien places, to live out the days which mount into years, and those years—for her—nothing but a sad interim of waiting.

* * * * *

Olga Spessivtzeva was born in Rostov-on-the-Don, Russia, July 18, 1895. She was admitted to the Imperial School in St. Petersburg in 1905, following the example of an older brother and sister, although neither of them ever achieved any professional prominence even in their own country. She graduated in 1913 (five years after Nijinsky and fourteen years after Pavlova), and in that same year made her debut in *Raymonda*. Shortly after her debut she appeared in the Petipa ballet, *La Fille du Pharaon*. Photographs of her in this ballet are strangely foreboding in their representation of the proud Egyptian princess. Today she frequently strikes the same pose and assumes the characterization in a way tragically no longer art.

In 1916 she was named *première danseuse*. This was the year when she was finally prevailed upon to join the Diaghilev company and tour the United States. She was 21. She travelled with her mother, who was as observant as she was protective: she nicknamed the troupe "Diaghilev's Circus." It was a completely chaotic adventure. Diaghilev had remained in Europe and surrendered the company to the complete jurisdiction of Nijinsky and to the hands of Fate. The end result was that the Diaghilev company never appeared in America again.

Spessivtzeva was presented as Nijinsky's partner; consequently, she travelled as a nonentity. She danced a brief engagement at the Manhattan Opera House in New York (never at the Metropolitan) and for four months toured the country from one end to the other. She danced the classical repertory in cities the like of which she had never seen. Ten-gallon hats and Indians and all the glittering starlife of Hollywood were impressions which to this day she has not forgotten. The innocent cowboys are now armed coolies, the Indians squat at her hospital door, the absurdity of Hollywood still flickers away in a little electric box, the television, surrounded by peering mad women in a room which *she* will never enter. Indeed there is much in her behaviour today which might cause one—without ever presuming to be a professional diagnostician—to believe that this same American visit might have been one of a multitude of causes for the breakdown which ultimately crippled her entire rational life.

The American tour ended in February, 1917, and Spessivtzeva returned to Russia and to the Maryinsky. There, in 1918, she danced *La Esmeralda* and won for herself a kind of adulation that recalled the days of Fanny Elssler. She was elevated to the rank of *ballerina*, and her repertory expanded to include *Paquita*, *Chopiniana*, *Casse Noisette*, *Le Corsaire*, as well as the complete *Swan Lake* and *Sleeping Beauty*. In 1919 she was allowed to dance for the first time the role which would be her own life's identity and an artistic criterion which to this day has never been repudiated. It was *Giselle* and, for her, an obsession and a nightmare. She surmounted her private anxieties in triumph, bringing new glory to the Maryinsky and winning the praises of her countrymen. But that which she had shown them was *genius*—historically significant, irresistible but untransferable, both the inspiration and the defeat of all who would succeed her—this was not to be realized or coped with until after her interpretation was seen in Europe, particularly in Paris and London, several years later.

The Revolution had, in the meantime, overtaken Russia, and the stars of the Czarist regime were leaving the country. She stayed, but only to be forced into temporary retirement when, in 1920, she contracted tuberculosis.

She was frail and frequently melancholy; long hours would pass in a kind of abstract reverie. More than one of her romantic interests ended in frustration. The Revolution, which had taken her brother's life, still terrified her. A Svengali-like critic named Volynsky was gaining a dominating influence over her life and her dancing; he was obsessed with her art and accredited to her every moment a kind of metaphysical significance which she could never even remotely comprehend. His sublime ambitions for her were already beginning to imperil her sanity.

These were, supposedly, the days of her quiet retirement and recuperation.

"The Sleeping Princess"

She was still a tubercular patient when she was summoned again by Diaghilev, this time to London, where he was preparing a sumptuous revival of Tschaikovsky's *The Sleeping Princess*. The great impresario was in a delicate position: he was virtually without choreographers; his private life had been painfully disrupted; and he daydreamed of the old days in St. Petersburg and of the ballets which were the glory of his youth. The revival of one of these established classics seemed a solution to a world of difficulties, but he knew that on an artist equal to all his desperation would hinge his success or failure. Spessivtzeva rejoined the company.

The first performance was November 2, 1921. Spessivtzeva was particularly pleased with the choice of her partner and Prince Charming, Pierre Vladimiroff, a former *premier danseur* at the Maryinsky. His artistry and his personal charm made a lasting impression on her. Today she speaks of him as her favorite partner, and her friend.

The secondary roles for that premiere performance — cavaliers, pages, footmen, and fairies—were danced by Felia Doubrovska, Bronislava Nijinska, Leon Woizikowsky, Vera Nemtchinova, Lubov Tchernicheva, Anatole Vilzak, Lydia Lopokova, Stanislas Idzikowsky, Anton Dolin, and Ludmilla Schollar, to name only a few of those whom we have come to accept as major artists in their own right. In 1921, Olga Spessivtzeva presided over them all as the Princess Aurora.

"Giselle"

Immediately following the London season, she returned to the Maryinsky and to a status, the Revolution notwithstanding, which was still imperial. But in two years she was called away again, this time to Paris. She was appointed *étoile* of the Opéra, the first Russian ballerina to carry that distinction in many years. In deference to her, but not ignoring the prestige that it would afford themselves, the directors of the Opéra revived for her debut the ballet which had been created originally for that organization in 1841. Ignominiously, however, it had been stored away since 1868. The ballet's restoration and Spessivtzeva's debut coincided on November 26, 1924. The ballet was *Giselle*.

In that lapse of more than fifty years, there was very little, if any, sense of tradition left at the Opéra. Spessivtzeva, however, brought a tradition with her, faithful and unimpaired—the Maryinsky's; and the Opéra surrounded her with such accoutrements of support as it could muster, which were by contrast shamefully mediocre. She performed a classic virtually alone, and she gave to the poor people of Paris a kind of dancing—a spirituality and a selflessness — which they had not

In "The Sleeping Beauty"

witnessed in close to a hundred years.

In subsequent seasons, Serge Lifar assumed the role of Albrecht, and for a while complemented her artistry with his own. That he should later have desecrated the work in a fashion which he fancied was to his personal advantage is one of the many grave iniquities visited upon the children of the French ballet. It was not until the emergence of Yvette Chauviré (*étoile* in 1942) that any semblance of artistry could be recognized at the Opéra as being at all commensurate with the example of Spessivtzeva.

In 1927 she entered the Diaghilev entourage for the third time, and appeared intermittently with that company until it was disbanded in 1929. In those years she danced in *The Firebird, Les Sylphides,* and in truncated versions of *Swan Lake* and *The Sleeping Beauty*. And for the first time in her career she ventured into the repertory which she had always tried to steer clear of, by her own inclination and upon the counsel of her mentor, Volynsky. These were the "modern" ballets of Balanchine, Massine, and Nijinska: *La Chatte, Zéphyre et Flore,* and *Roméo et Juliette*. It was a style to which she was ill suited, and against which today she levels the simple judgment: "not necessary."

She was in Menton, enjoying the French Riviera, when she learned of Diaghilev's death.

She returned to the Paris Opéra and repeated her performances of *Giselle,* sharing the spotlight then with the newly appointed *maître de ballet* and *premier danseur,* her Albrecht—Lifar. It was a noble, but defeating, endeavor, terminated in 1932.

The Camargo Society

The death of Diaghilev amounted to a major catastrophe and more than a moment of desperation for those who thought seriously about the future of ballet. A few undaunted and very perspicacious English gentlemen, however, prepared a kind of refuge for what might have been lost and a kind of breeding ground for what might come. This was The Camargo Society. Remarkably, this organization had the powers of a mythological being: simultaneously it could see the past and the future in equal clarity. Actually, the future of ballet in Britain was their very *raison d'etre,* and every move and decision they made was directed to that end. The old Russian heritage, however, was never lost sight of; it was viewed as the glory and the seed out of which the English might build a comparable order of their own.

In a single gesture they were able to manifest all their best intentions: they paid homage to an Imperial tradition in another country, and they brought into their midst the inspiration that was needed to ignite their native talents and to project their own potential into a permanent future. They invited Spessivtzeva to London.

For one month, in the summer of 1932, she danced with them in *Swan Lake* and *Giselle*. *Swan Lake* was not an unknown commodity in England, but *Giselle* very nearly was. Karsavina and Pavlova had each danced it a few times in London in 1911 and 1913. But the English themselves had never produced the ballet. *Giselle* had never been performed by an English company. Only a handful of people could remember ever seeing it.

Spessivtzeva's *Giselle* is now historical fact. Her performance, particularly the first act and her *scène de la folie,* had the effect of devastation that lingers unassuasively in the memory of all who saw it. And the effect upon those who worked and danced with her was profound: it was a new beginning.

Anton Dolin, who served as her partner, absorbed every moment he was with her. He opened his brain and his heart to her and let himself be permeated with the intricacies of her craft, the richness of her tradition, and the unexplainable mysteries of her art. It is not at all astonishing that he has become a generation's authority on the subject of *Giselle,* an exemplary interpreter of its leading male role, and the individual repeatedly responsible for the ballet's revival in the major companies of the world.

The young Alicia Markova was also an assiduous observer. In two years she would dance her first *Giselle,* and for more than twenty-five years to come, literally thousands of Englishmen and Americans would share that young girl's first observations and wonder at what she had divined so shrewdly. A mere youngster of 13 was watching, too. Her name was Peggy Hookham, later Margot Fonteyn.

Today there is scarcely a Giselle outside of Russia who does not pattern her performance after what has been borrowed, either directly or indirectly, from Spessivtzeva's interpretation of the role as it was presented either at the Opéra in Paris or on those few idyllic but momentous summer nights in England.

The Camargo Society's production of *Giselle,* and Diaghilev's London production of *The Sleeping Princess,* were both pinnacles of a traditional art which the young English directors accepted as their rightful legacy. They declared themselves heir, and in turn proved their trust by building for the world to see a standard for classical production that is their very own.

Needless to say, it was the doggedly determined English who did the drudgery and the fighting and the paying; it was the English who held fast to their dream. But it was Spessivtzeva who gave them the image: intuitively, luminously, almost anonymously, she showed them corporeally what the stuff of dreams might be. She *was* the dream.

From then on, the evolution of classical-romantic dancing in England (and in America) was an automatic thing: the foundation was laid, and the inspiration witnessed.

(Next month: Spessivtzeva fills Pavlova's engagements after Pavlova's death; her illness in 1937; and Spessivtzeva as she is today in the American hospital where she will probably be for the rest of her life.)

***ALL-STAR LINEUP:** Rehearsal for the Frank Sinatra Oct. 18 ABC-TV spectacular had choreographer Tom Hansen stepping in for last-minute arrival Jimmy Durante as he put Mitzi Gaynor, Bing Crosby, Dean Martin and host Sinatra through a song-and-dance routine. Tom has done all 3 Sinatra shows this season, did 2 for Crosby in '58-'59.*

Thirty-four-year-old dancer jumps to prominence as TV choreographer

THE TOM HANSEN STORY

BY ROY CLARK

He was "always interested in dance," but did nothing about it until getting out of the Army at the end of World War II. Since then Tom Hansen has come a long way. From chorus boy to becoming one of television's most sought-after choreographers in just a few years is a considerable accomplishment. At the age of 34 this handsome young man is in demand for such expensive, major shows as those of Frank Sinatra, Bing Crosby and Steve Allen. And in May he will be staging the package that, as Tom says it, "brings Elvis Presley back to civilization."

What happened? How did all this dance and theatre talent appear and generate? There was no sign of it in Hansen's high school days in his native Watsonville, Calif., along picturesque Monterey Bay. Instead he played in the school band. "I can play most of the reeds, and have taken at least one or two lessons on nearly every instrument." From high school he went immediately into the Army Air Corps (the two were combined then) — and another band. For three years in Calcutta, India, he played for Allied troops on leave from combat duty in Burma and China.

Discharged in 1946, and "fed up with band life," Hansen literally threw his instrument, a tenor sax, into the Pacific Ocean. He turned to dance. With the G.I. Bill to back him, he came East and enrolled in Sunya Shurman's school in Carnegie Hall, studying tap, adagio and ballet. Next he studied at Ballet Arts School, also in Carnegie Hall, and then at the School of American Ballet, home school

***HANDSOME HANSEN:** A crowd of admiring Filipino boys surround Tom on the outskirts of Manila last summer during The Hit Parade Revue's tour of U.S. military bases in the Orient.*

***UP AND OVER:** This photo is of one of innumerable dance numbers in which Tom Hansen appeared on Your Hit Parade. Joining the show as a dancer in 1952, he 5 years later temporarily replaced Ernie Flatt as choreographer, has been in steady demand as one since.*

of the New York City Ballet ("They would hide their faces in shame to see me now," says Tom laughingly).

In 1947 he joined the chorus line of the Roxy Theatre. A year later he went off into summer stock. From December 1948 to September 1950 he danced in the chorus of the hit Broadway musical *Kiss Me, Kate*. During this time he got in a good deal of modern dance training under Hanya Holm, the show's choreographer. And he continued his ballet study with Chester Hale when the show closed.

Then the momentous step that introduced him to television. Tom Hansen became dancer and assistant choreographer on the musical quiz show "Stop The Music," and also worked with "Celebrity Time" and "The Big Pay-Off." In the fall of 1952 he joined NBC-TV's "Your Hit Parade" as a dancer. That was the first of six seasons that were to teach him a great deal. It was busy and exciting being on a show — then choreographed by Tony Charmoli — which many still feel was the first to bring good dance to TV on a regular basis. During these years Tom danced on 236 shows, in several dance numbers per show — not to mention the many times he was used as a prop to be sung to. Tom Hansen claims the distinction of having "the most sung-to head or back of head on TV."

"It was very valuable experience," he explains, "because even as you're holding the back of your head steady while a lassie sings the nation's number one hit song into the camera, you're learning things. You may be catching your breath from a previous number and thinking about the routine that follows the song, or maybe you're absorbing the camera direction and studying the movement of the chanteuse. It all adds up to the kind of experience and knowledge of dance, production, and 'choreographing for camera' that can come only by doing and by being a part of a good, established show."

In 1955 Charmoli left to go West, and Ernie Flatt became choreographer of "Your Hit Parade." When Flatt went out to the West Coast for six weeks in the fall of '57 to choreograph *Annie Get Your Gun*, he recommended that Tom Hansen take over his chores. Tom did a bang-up job, and would have become the show's regular choreographer when Flatt later left for good. But then "Hit Parade" changed to the CBS network, which decided on a complete turnover in the production-end personnel of the show.

This caused no employment problem for Tom. He became choreographer of the already popular Arthur Murray Party. Here he not only choreographed and appeared in production numbers, but also enjoyed partnering, in the full range of ballroom dance, some of the entertainment world's most beautiful and glamorous women. To name a few: Zsa Zsa Gabor, Edie Adams, Shelley Winters, Vivian Blaine, Imogene Coca, Carol Haney, Gloria De Haven, Paulette Goddard, June Havoc, and — his "top thrill" — Helen Hayes, who he thinks could have become another Irene Castle had she desired. "All of the top female stars are excellent dancers," he declares, and adds chivalrously, "I don't think there's a woman in America who really dances poorly."

Tom left the Arthur Murray Party last September to free-lance. Since then he has been commuting by jet between Hollywood and his home in New York.

Each of his commitments, although they sound and are glamorous, has been a challenge, each one demanding that he prove himself. He works with the highest paid star personalities, and they come to expect much from him. The fact that he is an excellent dancer has more than once been a great help to him. He can outdance most of his dancers, even star dance performers. This is an ability that even Hollywood's tired "gypsies," who tend to give trouble to someone they might consider an ex-chorus boy, have to respect. We even know of a female dance star who rather deliberately gave him a bad time the first few days of rehearsal. She is now one of his most enthusiastic fans.

As a young choreographer, Tom can't sit back and suggest something while an assistant demonstrates. One moment he is performing, the next he is behind the camera giving directions or watching his work on the monitor. If corrections have

(Over)

TOM HANSEN *(Continued)*

NBC-TV

***FUN WITH KATHRYN:** As choreographer of the Arthur Murray Party, '58-'59, Tom Hansen also partnered many celebrities, including the show's genial hostess. The cast on Tom's leg in this rehearsal shot is just make-believe.*

to be made, he dances them through, at the same time suggesting interpretations or details that will enhance the idea of the program.

On the Bing Crosby and Frank Sinatra shows, which have had some of TV's largest budgets, Tom handled his work with extreme care. In addition to doing the choreography, he worked in close association with the production team, in the tradition established by Tony Charmoli on "Your Hit Parade" — collaborating fully with the producer, director, writer, conductor, set designer and costumer. His status is now such that, once having choreographed his dance numbers, he moves on to another phase of the show with the director while his assistant polishes and cleans up the numbers. Quite often, too, he works very closely with the star, in addition to the staging of the star's musical numbers, and helps suggest ideas in costuming or performance that will help produce the over-all satisfaction which the show is aiming at.

Many Hollywood stars have recently been forming independent production companies, which include a director, writer, choreographer, and so forth, for television spectaculars. Tom has had several offers to work exclusively with such package shows, built around specific stars, but he feels that this would limit his outside activities and might tie him up to a situation where he would have too few opportunities for actual dance production. The inducement of big money is not that strong. His pleasure, and obviously that is paying off quite well, is in seeing dance and entertainment as synonymous. He isn't concerned with trying to tell an elaborate message through his dances, or in using them just as background. He likes to feature them and use dance in a way that is related to what comes before and after.

Tom doesn't feel that every dance or production number is usable on any show. He thinks very hard about the ones he does, and keeps a file of ideas for future shows. Included are notions for presenting a star he might never have met, or a dance number for a show that doesn't exist. Frequently he jots down notations with ideas or patterns for presenting six dancers — his favorite number. He feels that with three boys and three girls he has geometric range, and can still work with them as individual personalities.

But ideas can come from anywhere. When Mitzi Gaynor guested on the first Sinatra show last October, Tom was at a complete loss for a number for her. All of a sudden it happened—in a shower—and before he could say "terry cloth" he had grabbed pencil and paper and outlined "Hurricane Mitzi," one of Mitzi's best dance numbers.

Television spectaculars—including those he has choreographed for Dick Clark and Burl Ives—are not Tom Hansen's only area of current activity. Carol Channing's night club act is his, and the Newport cigarette commercial which appears frequently on the little box shows him as dancer (he was also idea man and choreographer for it). Last year he staged a two-hour Hit Parade Revue, in which he, Claire Gunderman and Tad Tadlock (the latter two both dancers on the Arthur Murray Party) were featured. The revue made a ten-week tour of U.S. military bases in the Orient—the first commercial show to make such a trip. American Tobacco Co. financed the show, and the Armed Forces provided transportation and billeting. For Tom it was a return to that part of the world where, with the throwing of the saxophone into the ocean, it could be said that his long-latent interest in dance came to life.

Tom Hansen's career has already been remarkably successful, producing satisfaction to him and also to the millions who have seen him dance and seen his work.

With most of his time and energy now going into choreography instead of dancing, does he ever miss the latter? "There's a bit of the ham in me," says Tom, "I still like to perform every now and then. But at least people are no longer singing to the back of my head." *THE END*

CHAMPAGNE CELEBRATION OF THE SAN FRANCISCO BALLET

***TURNOUT:** Socialites and patrons of the arts gathered expectantly in the lobby of the Alcazar Theatre to be present at the February 12 premiere of the San Francisco Ballet in its new home.*

It was a happy celebration. The San Francisco Ballet had found a home, and was giving, in good old tradition, a housewarming party.

First there was a performance by the company of three Lew Christensen ballets *(Sinfonia, Danses Concertantes, Caprice)* and by guest stars Maria Tallchief and Jacques d'Amboise of the *Sylvia Pas de Deux*. But this was only the beginning of the on-stage entertainment. The last curtain call signaled a flurry of activity. Ballet sets made way for flowery European maypoles, buffet tables and champagne bars, and even a troupe of Latin American troubadours. A luxury-liner gangplank was laid between the stage and orchestra floor, and soon several hundred of San Francisco's elite (who had paid twenty-five dollars a ticket to attend) and international celebrities as well—including the committee for the nearby Winter Olympics — ascended the gangplank. In brief, and as the photos on these pages indicate, all was well.

The San Francisco Ballet had reason to celebrate. The February 12 gala was opening-night of its first regular season at the Alcazar Theatre—the first, in fact, in the company's twenty-seven-year history. Till now it had been limited, in the words of General Director Lew Christensen, "to opera performances, traditional Christmas programs, and occasional, untimely seasons of repertoire in any available theatre" (principally San Francisco's War Memorial Opera House). With a permanent home at last—its status at the Alcazar is similar to that of NYC Ballet at City Center—the company expects to be able to develop a large, devoted audience, financial stability, higher morale and more work for its dancers (in the past many of its best, including Janet Reed, Jocelyn Vollmar, Harold Lang, Scott Douglas, and Conrad Ludlow, have gone on to other companies that have longer work periods).

This first season, originally scheduled for eight weekends running into May, has already proved so successful that extra performances have been added. In addition, the company will appear in Vancouver, Seattle, Tacoma and Portland this spring. The State Department is considering further tours abroad for it, following its past successes in the Far East, South America and the Middle East. And its traditional Christmas seasons at the Opera House will be continued.

The company, recently the recipient of a Rockefeller grant, has a working relationship with NYC Ballet that now includes sharing a Ford grant enabling it to seek out talent for its company school.

Dreams of the future and facts of today seem to be merging for the San Francisco Ballet.

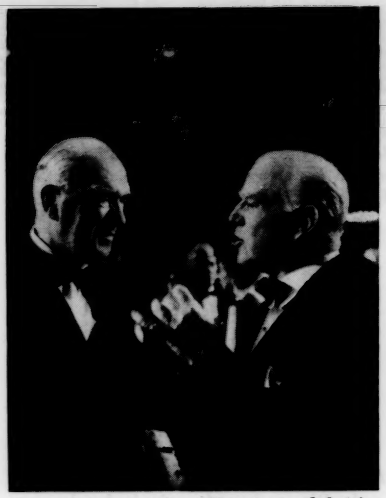
Margaret Waldron

(Over)

***PREPARATION:** Lew Christensen, General Director and principal choreographer of the S. F. co., watches intently during final dress rehearsal. Earl Murray is Musical Director.*

At left. After the closing curtain, members of the audience, who had paid 25 dollars per ticket, were invited to ascend the gangplank for a gala, festooned, on-stage champagne party.

Below: Dancer Sue Loyd and fiance, stage production manager Bruce Kelley.



Above: Among the glittering celebrities who turned out for the event were distinguished officials of the International Olympic Committee. Mayor of Helsinki Lauri Aho chats with Henry W. Roden, a member of the Board of Directors of the San Francisco Ballet Guild.

Center: Mrs. Herbert Richards looks enchanted at the sight and sound of the strolling troubadours at the on-stage party, while Herb Caen, columnist for the San Francisco Chronicle, looks on.

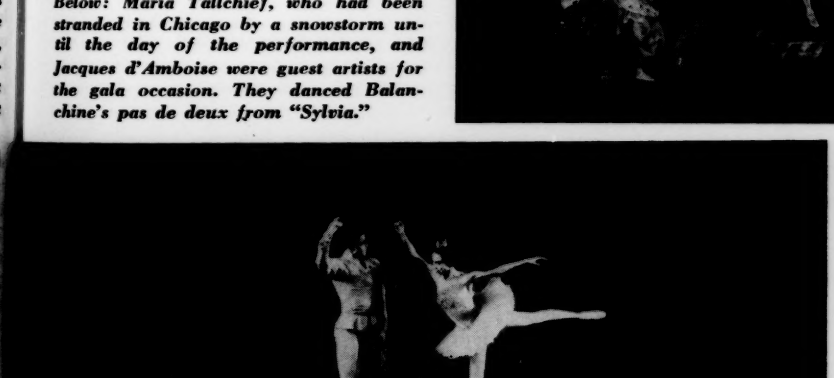
At right: From February until May, San Franciscans will have their first regular opportunity to see many of the Christensen ballets which have been seen internationally. Dr. and Mrs. Charles Noble and Mrs. Jerd Sullivan.

Below: Harold Christensen, who heads the S. F. Ballet School, is one of the 3 famed brothers, all born in Brigham, Utah, of Danish descent and 3rd-generation dancers. Willam heads the Ballet Dept. at the University of Utah, Salt Lake City.

At right: Sally Bailey and Dick Carter in "Danses Concertantes," one of the 3 Lew Christensen ballets performed on the February 12 program.

"Caprice," costumes and scenery by Tony Duquette, was program's gay finale.

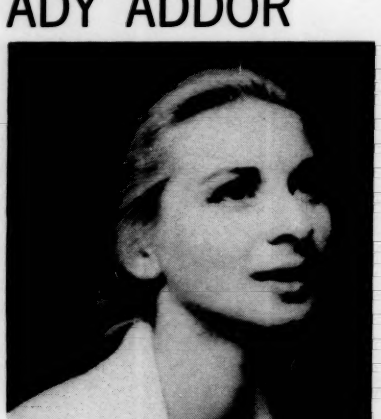
Below: Maria Tallchief, who had been stranded in Chicago by a snowstorm until the day of the performance, and Jacques d'Amboise were guest artists for the gala occasion. They danced Balanchine's pas de deux from "Sylvia."



PHOTOS BY TED STRESHINSKY

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

ADY ADDOR



When American Ballet Theatre opens its Twentieth Anniversary Season at the Metropolitan Opera House on April 19, included in its roster of leading dancers will be Ady Addor. A very pretty, petite, and pert blond, Ady Addor, of Brazil (where she was born) and Venezuela (where she now makes her home in Caracas), is for the most part unknown to New York dance enthusiasts. But advance reports gathered during her previous affiliation with ABT herald a new young dancer of note in our midst.

Ady's first encounter with the dance came about through doctor's orders—an attempt to improve the health of an underweight child of 9. Her mother registered Ady at the ballet school attached to the Municipal Theatre in Rio de Janeiro, where she spent the next six years taking classes three times a week. At 16, she became a member of the corps de ballet and danced frequently in operas and also in ballet programs, which were then a rare occurrence in Rio.

In addition Ady, then 14, took classes with Marila Gremo, teacher and choreographer of a semi-professional junior ballet group, with which she danced in the smaller towns surrounding Rio, thereby gaining valuable performing experience.

In 1952, Tatiana Leskova, former soloist with de Basil's Ballet Russe, came to Rio as guest artist, and remained to teach and choreograph. She soon became directress of the Municipal Theatre, and it was she who hastened the awakening of local interest in ballet.

The following year, Ady travelled to Sao Paulo to audition with a hundred others for Hungarian choreographer Aurelio Milloss, who had been invited by the Brazilian government to handle the dance division of the festival celebrating the four hundreth anniversary of Sao Paulo. Ady was selected as a soloist.

The actual performing was delayed due to the unavailability of a suitable theatre. It became necessary to redecorate the old opera house. The company spent the time advantageously, rehearsing Mr. Miloss' thirteen ballets. A full month of nightly performances followed, and then the allotted funds ran out.

Back in Rio, Ady discovered that, through the efforts of Madame Leskova, a new era of ballet was about to blossom forth. Where dance students had long been unable to view a ballet performance more frequently than once or twice a year, many of the great names in ballet were scheduled to appear locally very soon. These included Alicia Markova, Yvette Chauviré, and Ballet Theatre, during its summer 1955 South American tour, with Mexican dancer Lupe Serrano especially well received.

At the end of 1955, Leonide Massine came to stage works for the Municipal Theatre. He selected Ady as his first dancer, and before she could really grasp what was happening, she was dancing in his *Gaité Parisienne* (sometimes as the Glove Seller, sometimes the Flower Seller), *Les Présages*, and *Beau Danube*.

When Igor Schwezoff arrived in Rio early in 1957 as guest teacher and choreographer, Ady became his devoted student and performer. His stay lasted only three months, and he returned to New York. Eager to continue her studies with Mr. Schwezoff, Ady went to New York that May.

On her arrival, she found that Mr. Schwezoff had become ill (he has since made an amazing recovery). She began taking classes at the Ballet Theatre School with Mme Pereyaslavec. Soon her talents were brought to the attention of Lucia Chase, who invited Ady to join Ballet Theatre as a soloist.

After receiving permission from Rio, where she continues to be on leave of absence from the Muicipal Theatre, Ady joined Ballet Theatre's U. S. tour in the fall of 1957.

Although her previous performing had been in classical ballets, and her first appearance in this country was in *Les Sylphides*, she soon found herself cast in such modern works as *Graduation Ball* (she dances the Pas de Deux and the Pigtail Girl), *Interplay*, *Rodeo* (the Cowgirl), *Fall River Legend* and *Pillar of Fire*. At first, it was difficult for her to adjust to this style, but soon took it in stride.

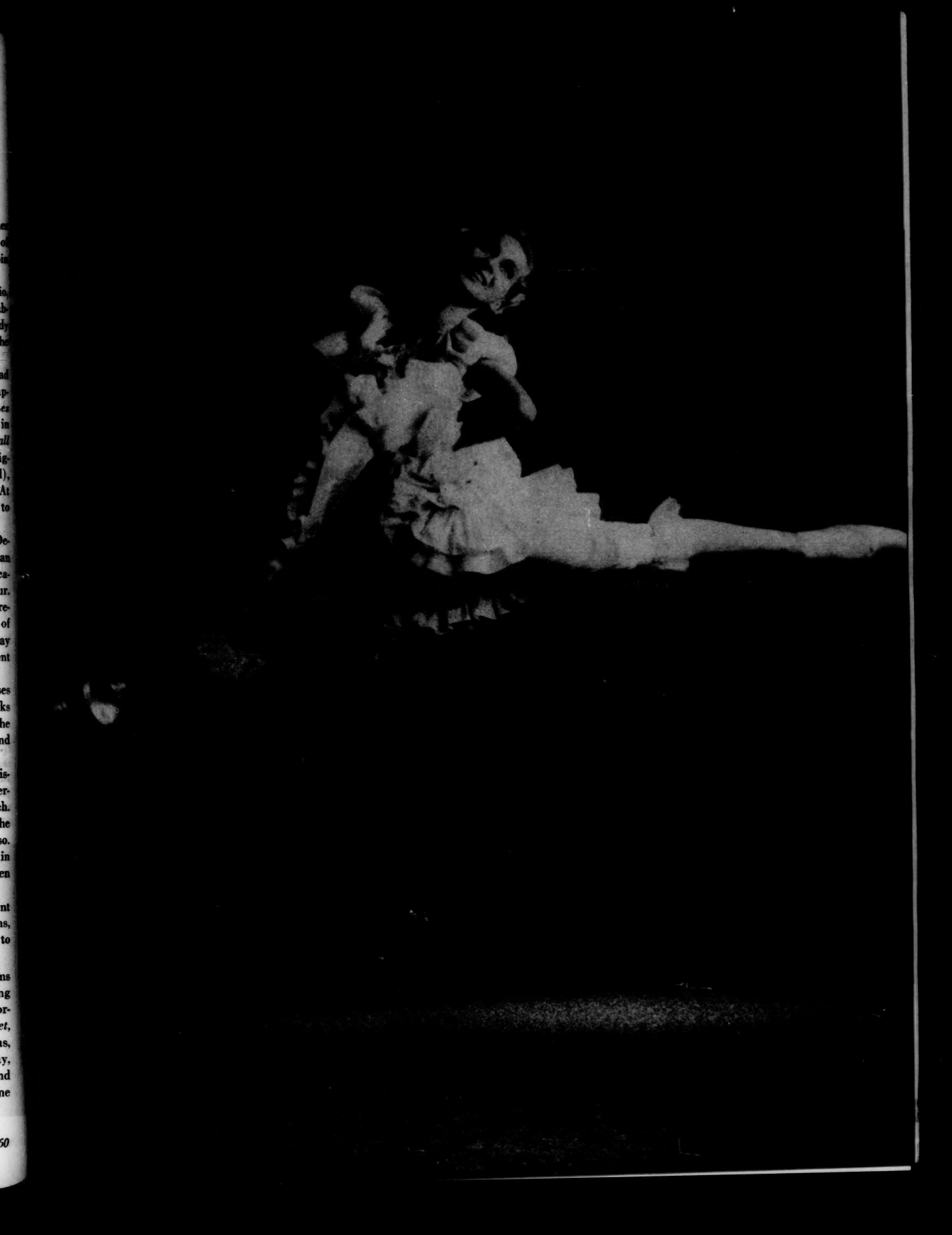
Ady returned to South America that December to marry Ubira Gilioli, a Brazilian architect, and then rejoined Ballet Theatre for its spring 1958 European tour. But when the Co. returned to N.Y. preparatory to a Met season in the fall of 1958, Ady found it impossible to stay away from home any longer, and went home to Caracas.

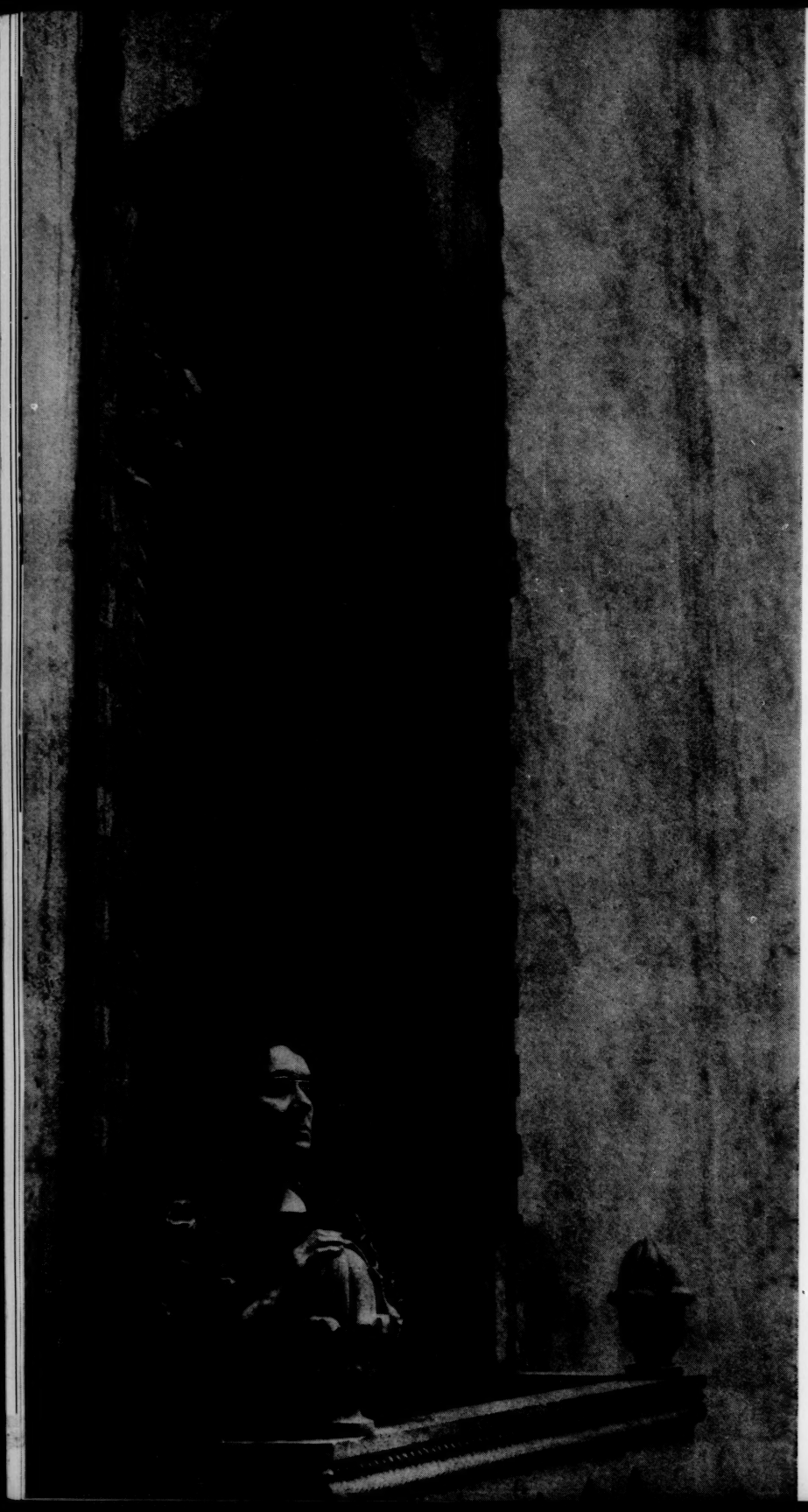
She began teaching local ballet classes there, and even choreographed two works for the National Ballet of Venezuela. She has danced on TV in Venezuela and Brazil.

When the Ballet of Cuba, on tour, visited Caracas in October of last year, Fernando Alonso was invited to guest-teach. Noticing Ady, he urged her to join the co., headed by ballerina Alicia Alonso. During the next 2 months, Ady danced in *Les Sylphides*, *Bluebird*, and as the Queen of the Wilis in *Giselle*.

Once again in N.Y., after a turbulent flight during the early March snowstorms, she is looking forward most anxiously to her local debut.

When she is not dancing, Ady claims she is "just another housewife." Among her hopes and aspirations are the opportunity to dance Tudor's *Romeo and Juliet*, and, that supreme goal of all ballerinas, as Giselle. She would also like, someday, to act. For such a pretty, energetic and talented girl, it is not difficult to imagine that her dreams will come true.





NEW ENGLAND CIVIC BALLET... SWEET COMPULSION

BY DORIS HERING

Boston, Cambridge, Salem — all seats of literary learning since colonial times. Raised upon Plutarch and Cicero and the Bible, respectful of words as a way of life, their oldest families have traditionally looked upon the plastic arts of painting, sculpture and dance merely as offshoots of literature.

Even the most rugged seafaring families — families whose men spent most of their year on the high seas and whose women were used to winter solitude and the widow's walk on the roof — these families cherished a son with poetic inclinations. But it is difficult to imagine what one of them would have thought of a choreographer in their midst . . . and a female one to boot!

Yet it is from this world that E. Virginia Williams, Artistic Director of the New England Civic Ballet of Boston, descends. And perhaps it is this very background, with its zest for adventure and its Yankee sturdiness, that has helped to mold her into one of the country's outstanding regional ballet directors.

In some ways, the going has been as rough for her as the high seas. Boston still has scruples about the dance.

But its reserve toward painting and sculpture has been notably softened by projects like the Gardner Museum, that lush Renaissance dream of the late Isabella Stewart Gardner. And so perhaps Ellen Virginia Williams, with less money but equal drive, will help to shatter the reserve about dance. Time will tell.

One trait they do not share, Ellen and Belle. The latter was the flirtatious and witty mistress of society salons in America and Europe. The former is reserved, down-

E. Virginia Williams, Artistic Director of New England Civic Ballet of Boston, surveys the Renaissance courtyard of Isabella Stewart Gardner, Boston's most celebrated art collector.

REGIONAL BALLET — USA

A Monthly Feature

to-earth. But in both women there is a strain of sweet compulsion. Mrs. Gardner was determined to give Boston the most beautiful — and beautifully housed — art collection in the country. E. Virginia Williams feels the same way about her ballet company.

And she is working toward this goal with a Yankee lack of fuss and feathers. The company rehearsal periods (about eight hours a week, but sometimes, under pressure, as much as twelve hours on a single Sunday) are characterized by unremitting work. The studio on the second floor of a building opposite *The Christian Science Monitor* has the usual storage room, costume workroom, and waiting room presided over by Ruth Harrington, Miss Williams' secretary, business manager, and devoted friend (and mother of Sara Leland who recently joined the Robert Joffrey American Ballet Center Company). There is also a small apartment fancifully decorated and inhabited by two of the male members of the company, who live there rent-free in exchange for duties about the studio. There is a small practice room. And there is the spacious, triangular, blue-walled, main studio.

The company members gather in the dressing room or around Mrs. Harrington's desk. They chatter, munch on sandwiches, finish homework. Suddenly a stocky woman with reddish hair, a turned-up nose, forcefully jutting chin, and thoughtful blue-gray eyes, appears in the doorway. She shakes a huge cowbell that shatters any possible further conversation. The company files in, neatly attired, ready for work.

The woman squats on a chair, half hidden by the piano. Her dark-rimmed glasses slip a bit on her nose. Her stubby, strong hands are tensely folded. She leans alertly forward like a ship's figurehead.

Commands begin to fly in a barking voice. "Down, w-a-a-y down," she yells as they begin their warmup. "Joseph, your stomach's stickin' out!" comes the voice hurled at a dreamy adolescent. Or to everybody, "Pick up your draggy ole feet!"

Sometimes a sharply pointed finger juts out from behind that half-hidden perch. Sometimes she gets up briefly to correct a dancer. But quickly she returns to the safety of her chair. And again the voice bellows forth, this time to a group of girls all doing a Swanhilda variation — "Look alive! Have authority! You don't excite me. I could go to sleep."

There is an enormous measure of love and kindness beneath this seeming drill sergeant exterior. A youngster who has suddenly undergone a spurt of awkward growth is encouraged, rather than chastised. A girl with Hungarian refugee background has been nurtured to the point of doing solos with confidence and skill. And the company, which numbers about thirty dancers, is full of ebullience, despite its seriously professional demeanor.

The New England Civic Ballet has existed under this title for about two years, although its director has had a performing unit for seven. Its phenomenal progress in so short a time is in a measure due to the fact that the dancers study five days a week — something that very few directors wish to ask of their companies, in the light of homework, family obligations, and outside social pulls.

Although Miss Williams is the principal teacher, she constantly brings guest teachers into the picture. These have included Alicia Alonso, Alexandra Danilova, Michael Somes, Harijs Plucis, Ailne Phillips, Frederic Franklin, Tatiana Chamie, Leon Danielian, Edward Caton, Anatole Oboukhoff, Vera Nemtchinova, Robert

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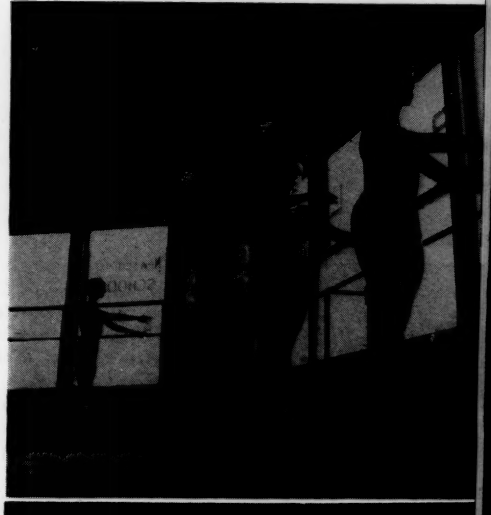

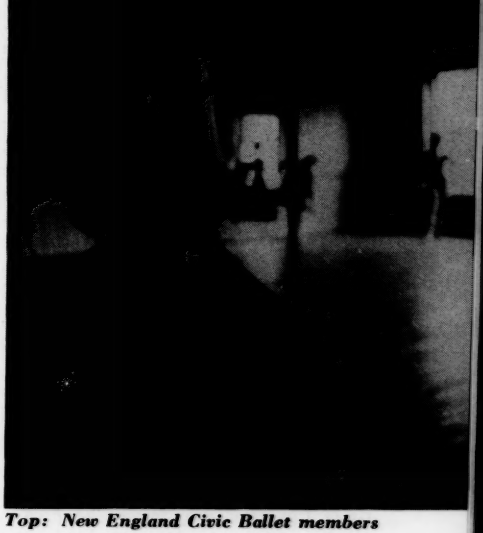

***Top:** New England Civic Ballet members take class five days a week; rehearse eight hours a week.*
***Bottom:** Although she prefers to teach from a chair, E. V. Williams exerts a dynamic and watchful influence.*

Top left: Wardrobe mistress Gerrie Rassias. Top right: Dancer Reina Kanerak curls up in prop room to finish homework. Bottom left: Business manager Ruth Harrington. Bottom right: Musical advisor Herbert Hobbs.

NEW ENGLAND CIVIC BALLET *(Cont'd)*

Joffrey, Nina Novak, Alan Howard, Dimitri Romanoff, Mary Ellen Moylan, and Hilda Butsova.

Leon Danielian has done an original work, *Rustic Wedding*, for the company. And from others, notably Tatiana Chamie and Anatole Oboukhoff, Miss Williams has acquired the choreography of standard works like *Les Sylphides*, *Sleeping Beauty*, *Nutcracker*, *Coppelia*, and *Swan Lake*.

Fortunately, she has a photographic memory for movement, and so once a work has been set for her company, it remains intact in her mind. So sharp is her movement-memory, that if she sees a ballet for the first time in performance and then returns months later to see it again, she can spot any incidental changes the choreographer may have made.

Thus far, Miss Williams has been the New England Civic Ballet's principal choreographer, creating such works as *The Snow Maiden*, Maeterlinck's *Bluebird*, *Alice in Wonderland*, *Notturno*, *Sonata*, *Grieg Concerto*, and *Soirées de Vienne*. She bears the main choreographic burden for economic reasons and because choreography is her greatest passion. As she says, "It is only when I am doing choreography that I am completely happy."

Although at the present time she teaches about eight hours a day, has three schools (Stoneham, Malden, and Boston), and a faculty of four (Marjorie Duff, Audree Wilson, James Collins, and Sydney Leonard), she would like to teach less and choreograph more. In her teaching she would like to concentrate on the near-professional student, giving him style, finish, and repertoire.

And it would seem that her talent definitely lies in this direction. For at the present time some of her former pupils (and former members of the New England Civic Ballet) are distributed in the professional world as follows: Eleanor D'Antuono, Michele Franchi, Olivia Fiumara, and James Capp are with Ballet Russe de Monte Carlo. Rochelle Zide and Sara Leland are with Robert Joffrey's American Ballet Center Company. Jeffrey Hobart is with the San Francisco Ballet. Fern Maclarnon is with American Ballet Theatre. Judith Green is with New York City Ballet. Helenka Devon and Nanci Benson are at the Met. Ariadne Jeon and Patricia MacVarish are with the Radio City Music Hall Corps de Ballet. Judith Love and Bonnie Farrell are Rockettes. Earle Sieveling, Robin Adair, Barbara Nohan, Mary Ruggiero, and Daniel Jasinski are with the American Festival Ballet in Europe. Eight others are in Broadway musicals.

Although Miss Williams has been doing full-scale choreography for only about seven years, the interest extends back to her childhood, as does her love for dance. In fact, she remembers as a tiny child, being taken to B.F. Keith's vaudeville theatre in Boston and seeing Irene Castle in *The Skater's Waltz*. "She wore a white dress and carried a white muff," says Miss Williams. "And when I got home, I wrapped a kitchen towel over my hands and glided happily all over the kitchen floor."

Like many sensitive children, she found more shadow than joy in growing up — and at the beginning, more fear than fulfillment in dancing. She was a severely isolated child—isolated by family circumstance, isolated by her own devastating shyness.

When Ellen Virginia was born, her two older brothers were already nineteen and twenty years old. Her mother, though coming from a line of sea captains, was delicate. Part of this delicacy came from the fact that as a child she had been raised on an island owned by her father off Nova Scotia. One winter she had fallen ill. It was impossible to bring help to her for several months, during which time she had had polio and recovered to the point of lameness.

Ellen's father had wanted to be a painter. But his New Hampshire mother urged him to be more practical. He was an engraver and a self-taught mathematician.

The tales her mother told were colorful and exciting — tales of the grandfather, Captain John Stevens Evitts, who owned five vessels out of Salem. And there were visits to the mother's sister, who lived in a Salem house with secret panels and a collection of paperweights, green and blue and mysterious as the sea. There was also an older cousin who danced.

But on some days there were no stories. The mother was "ailing." The father watched over her or absorbed himself with his studies, his business, or his inventions, one of which was the pantograph. The child Ellen would lapse into wordless shyness and dream of sailing with her grandfather, as her mother had done—or dream of dancing.

One day something shatteringly wonderful happened. Ellen's mother interrupted her in her play to ask if she would like to take dancing lessons. The child was

Above: "Song of Spring," to Rubenstein's "Kammenoi-Ostrow," captures marked lyric bent of choreographer Williams and dancers Elaine Simmons, Mariane Spac, Fern Maclarnon, and Donal MacPherson.

PHOTOS BY JACK MITCHELL

Top to bottom: Three other New England Civic Ballet moods: "Summer Incident," "Salute to Souza," and "Sonata."

ecstatic. Her mother combed her hair, curving its strands into long corkscrew curls, caught them in a ribbon, and off they went.

All the fairylike visions that a five-year-old can conjure up, were in her mind. But her next recollection is of sitting in a room, her mother at her side. Suddenly a voluminous bosom encased in black lace loomed over her. A firm hand took hold of hers, and she was planted in front of a little boy. She sank to the ground screaming with panic and disappointment — disappointment, for it was ballroom dance and not what she had expected — panic because up to that time she had had virtually no contact with another child.

During the two years that followed, nothing more was said about dancing lessons. The shyness increased. In fact, it plagued her all through adolescence and early adulthood and still lurks at times. As Miss Williams herself describes it, "You don't know what it's like to go up to a closed door and be afraid to open it— or to cross to the other side of the street when you see someone you know, because you don't know what to say after you've said 'hello'."

Finally one day when the child was about seven, the magical question was asked again, "How would you like to take dancing lessons? Regular dancing, not ballroom." Again she trembled with joy and anticipation.

The teacher this time was Jerrie Cragin, currently associated with Harriet Hoctor. The child, properly attired in her white middy and serge bloomers, sat at the sidelines with her mother. When she was summoned to join the class, she could not budge. And this happened every week for six long months. Her mother would ask her if she wanted to attend dancing school. Quickly she would say, "Yes." Each time shyness riveted her to the seat.

Finally she achieved the center of the room. Once there, she completely forgot herself until the class was over and the outside world again had to be faced. And there was no shyness in performing. She loved being on the stage, and she soon found that she was interested in the entire performance, not only in her own part of it.

The lessons continued until the teacher went into a Broadway show. Then Ellen transferred to Boston to study at the school conducted by Miriam Winslow and Dana Sieveling. Miss Sieveling had been trained by Britain's celebrated Cone sisters, and Ellen learned much from her.

High school summers found her dancing in San Carlo opera productions. But

(Continued on Page 64)

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BY GERTRUDE HALLENBACK

More and more teachers are discovering the advantages of putting their recitals on tape. And yet there are probably just as many teachers who feel that they are incapable of mastering the techniques of tape recording.

Twelve or thirteen years ago, when the magnetic tape recorder first came into existence, it seemed a rather frightening mechanism — particularly for the artistic, and not mechanical, minded. However, the progress that has been made in the audio field in the past few years has made available an increasing number of superior recorders with easy-to-operate features.

For the dance teacher to invest in a tape recorder with the idea of having it also serve as a record player for teaching purposes is a mistake. The necessity of stopping and rewinding the reels and then setting the machine to "play" again each time is a great inconvenience during a lesson, and has not proved successful or practical. The use of specially designed record players and records made especially for teaching purposes is still the most satisfying way of conducting classes when live music is not available.

On the other hand, the advantages of using a tape recorder for performances of any kind are enormous. It will pay for itself in convenience alone after even one performance. You will soon wonder how you ever ran a program any other way.

The tempi of the music, whether it be record or live—pianist or orchestration—the setting of various rpm's, the sequences, and the time allowances, if any, between scenes or numbers, can all be prearranged and taped at a time when the teacher is free to concentrate on just the music.

In the event that any portion of the taping is not correct after a playback, that portion, or even one or two notes, can be erased from the tape and re-recorded. Tapes can also be easily edited and spliced to accommodate any necessary rearrangements or insertions.

If limited budget or other circumstances prohibit the services of a professional sound engineer, the teacher can soon acquire a skillful recording technique by first becoming acquainted with the instructions that come with the equipment, and then by practice, a little patience, and experience.

But before that there are the questions of what to look for when you are ready to invest in a tape recorder.

Although increasing numbers of tape recorders have incorporated stereo playback facilities as a standard feature, there are still machines designed strictly for monophonic operation. By far the greatest proportion of these are half-track machines, which permit the recording of separate tracks on each half of the width of the tape, thereby doubling the playing time of any tape reel. Most recorders for semi-professional use supply playing speeds of 3-3/4 inches per second (ips) or 7½ ips. The 3-3/4 ips speed is often used to record music, with good results, and gives up to three full hours of playing time with an LP dual track tape. In spite of the possibility of using 3-3/4 ips, 7½ ips remains the preferred speed for music application where quality of sound reproduction is essential. The faster speed will, however, produce only one and a half hours of recording with the LP dual track tape.

A recorder to fill the demands of the average school should also have positive controls for "recording" and for "playback" that cannot be confused by the operator. And accidental erasure should be made difficult or impossible by some feature designed to make you aware that you are about to record rather than play back. You should also be able to bring your machine to a stop from its fast forward or rewinding operation, and be able to flick it on again immediately without any tape breakage or stretching.

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TAPE RECORDER *(Cont'd from Page 57)*

machine — even if it means buying the indicator as an accessory. The recording level indicator tells you the sound intensity being fed into the recording amplifier. A level that is too high will come through in a high degree of distortion, and too low a level will cause muddiness in a recording.

Probably the most important feature, if measured in convenience in the recording of dance performance music, is a revolution counter or the automatic index counter. This works on the same principle as a speedometer, and enables you to find a particular passage on the tape, note speed changes, etc., by taking the counter reading for each number. For example, an average reading for one dance might run from "1-60" feet, and the following number from "61-120," etc. It is a good idea to write these footage readings beside each number on the program as you make the tape, so that your music cue sheet for rehearsal and performance will coincide with the tape. Output jacks for external speakers, and a connection for recording directly from your record player to your tape machine, are essential features that are usually included in the price of the recorder.

Good units have an extremely wide range of prices, and the sky's the limit if you are figuring your investment on the long-time basis of professional quality equipment. One of the very fine recorders in the lower-price range is the Revere T 1100, which lists for $169.50 and offers all of the necessary features, with easy-to-operate controls. The Wollensak model, priced somewhere in the vicinity of $230 or $250, is also highly recommended, and is check-rated as a "best buy" by Consumer Reports for 1959. Then climbing to the higher bracket of from $495 to over $1,000, Ampex Corp. offers a wide selection of top-quality precision recording systems that produce top quality fidelity and are worth the cost, if many programs and concerts are given each season.

It is said that "experience is the best teacher," and, after taping your recital for the first time, you will find yourself an "experienced" teacher. So choose your equipment with care, organize your material well in advance of your first taping session, and choose a time for it when you will not be disturbed by the thousand and one details of preparing a recital — and on the night of your performance the halls will resound with the sound of music.

THE END

INTRODUCTION TO DANCE NOTATION

CHAPTER XIV JNOTATION

(Conclusion)

BY REGINA WOODY

One of the most recent dance notations is that originated by Leticia Jay and published in 1956. Her explanation of how and why she originated her notation so closely parallels the experiences of young dancers the world over that I want to quote her verbatim. She writes:

"I believe the beginnings of Jnotation lay in my upbringing. I never studied any other system of notation before working out my own.

"I realized the value of having the dance in a recorded form as a young girl, because I grew up on a Texas ranch and had my schooling in towns so small that they had no dancing teacher. (No town was too small for the music teacher. Jnotation is written upon a staff based upon that of music.) However, there was always a drugstore with the old *American Dancer* magazine, full of enchanting pictures of dancers I never saw, and of the advertised Home Study Courses, which I *did* study.

"Only later, when checked against live performances and lessons with in-person teachers, did I realize how much, and how little, these courses had communicated. The need for a dance notation, comparable to that of music, was clear to me.

"My thanks to McCloud and Anderson's *Tumbling Illustrated.* (Here lies, probably, the seed of my notation, for this book is full of stick figures in sequence action.) And to Marinoff, Ned Wayburn, Tomaroff, Vestoff.

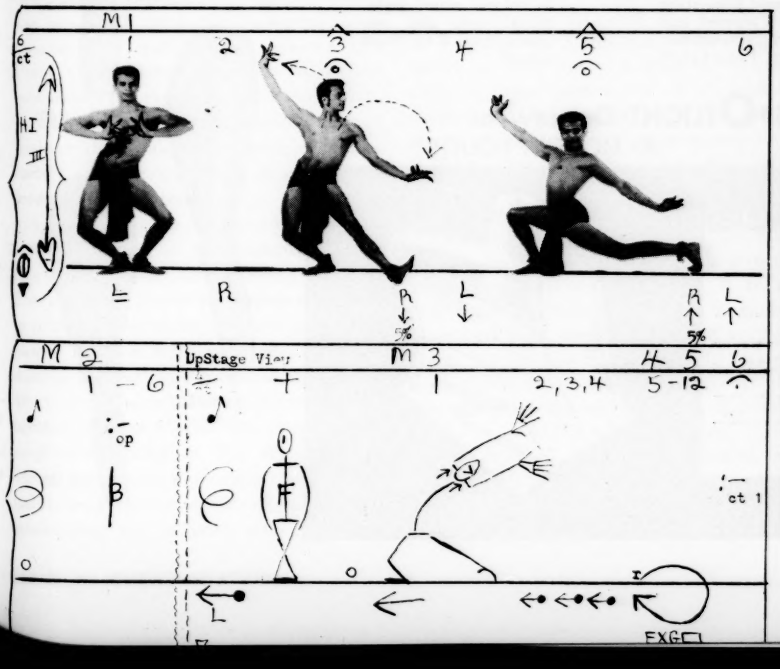
"Years later, I found the stick figures insufficient in recording the subtleties of the Eastern dance, and began evolving my notation around them. This led to an important role of Jnotation: signs are placed by the anatomy part affected. This vocabulary is drawn from familiar sources as much as possible, *e.g.*, the common arrow for space routes, while others derive from music, teacher's organization notes, etc.

"But the complexities of notation are such that invention is a necessity. Jnotation has many original signs. We have tried to make these visual analogies: the floating bubble for aerial movements, the dash for weight, *R* for weight on the foot, etc.

"But the most important original contribution of Jnotation probably lies in its concept of the anatomy figure. It is a transparent figure which may be viewed from any stated location, including the unique Mirror Image reading view."

If this notation interests you, Miss Jay is prepared to teach you in person or by mail. You can reach her at 10 East 85th Street, New York City 28, N. Y.

Example of Jnotation. "Any recognizable representation of the human anatomy may be used," says Leticia Jay. Measure 1 (M1), the top staff, uses mirror-image photos of Bhaskar to illustrate Hindu dance movement. M2 indicates a repeat of M1 to the opposite side. M3-6 uses stick figures to illustrate a "free movement" phrase ending with a run-around.



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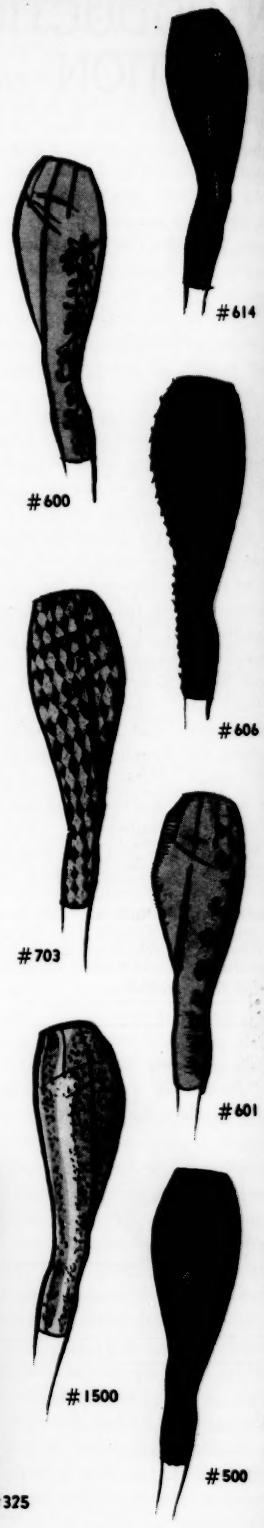

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FANTASTIC FABRICS AT ASSOCIATED

Glamor and Glitter at Wonderland Supply Firm

BY DONALD DUNCAN

PHOTOS BY JACK MITCHELL

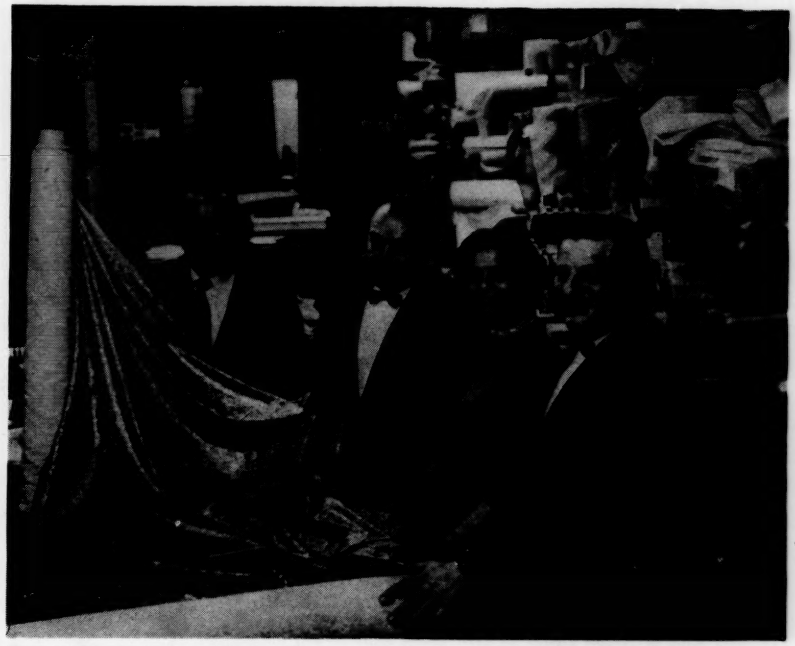
For herself, she can't sew a button. For the dance teaching world, she is a top stylist of costumes. That's Pearl Adams Priess of Associated Fabrics Corporation in New York. The way in which Pearl and Associated do business illustrate especially well how dance teachers get a multitude of bonus benefits from the merchants who supply their needs.

Last season Associated got a letter from a large school in the South. They announced regretfully that they were skipping their annual revue—always a gigantic affair—simply because they couldn't think of an idea for it. Such a lapse, thought Pearl and her colleagues, simply wouldn't do. In no time at all the school had back a bulky letter which suggested themes, titles and outlines for five possible productions. As a result the revue not only got back on the calendar, but it turned out to be the school's biggest, handsomest and most colorful.

This is but one of hundreds of times when Pearl Adams, by supplying the inspiration, the know-how and the practical wherewithal, has scored a hit as a kind of remote-control producer.

There are two reasons why Associated can be of such extraordinary service: first, because their staff includes someone like Pearl with a rare beyond-the-call-of-duty enthusiasm for the dance; and the second, because the large company behind her can "deliver the goods" in seemingly endless variety, and in quantities ranging from modest to staggering.

Associated is the largest of the manufacturers, converters and importers of fabrics and trimmings for the dance business. The company, whose beginnings date back to 1928, is headed by a genial gentleman named Monroe Markowitz, who has been dealing in theatrical goods for more than 40 years. Second in command is his brother, Jerome Marks. The business was originally located in the thick of the Times Square show business district, but today, because of a change of emphasis to wholesaling and to dance school mail order activity, they are now at 10 E. 39th, in a section of Manhattan where traffic makes shipping less of a headache—especially to Sam Nocera, the firm's traffic manager (a familiar figure at the Associated booth at teacher conventions).



Top echelon: Jerome Marks, Monroe Markowitz, Pearl Adams Priess, Sam Nocera.

The company creates all its fabric patterns, and since the life of many of these items is only a season or two, the necessity to keep introducing new ideas keeps a staff of chemists, designers and silk screen artists constantly busy. Because it is a very large organization dealing in enormous quantities, Associated doesn't boggle at the fact that most processors will tackle the production of a new design only if they are given a minimum order of 5,000 yards—or nearly 3 miles of goods!

Back in 1930, Associated pioneered in the printing of fluorescent pigments on fabrics. An on-stage gimmick which never fails to bring "oh's" and "ah's" for the audience is the showing of these, first with regular lighting, then with "black light" (which blacks out everything but the fluorescent colors). Originally it was an expensive gimmick, but the cost of such fabrics has steadily decreased, and today they are a mainstay of the costume fabric field. And, because of the brilliance and carrying power of the colors, many use the fabrics without attempting the "black light" effects.

Another prime commodity at Associated is every kind of fabric and trimming that glitters, shines, twinkles or sparkles. For three decades the firm has been a leader in the production of "jewel cloth." In recent years they have changed the basis for glitter in most fabrics from tiny bits of glass to non-tarnish aluminum "flitter," which makes the cloth much easier to

(Continued on Page 62)

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sew. And lately Associated has added to its jewel cloth a satin backing which makes lining unnecessary.

(Dealing in "glitter," in fact, has led to the formation of a complete subsidiary company, Glitter Products, which is Jerome Marks' principal sphere of activity. There is a wide industrial use of sparkle goods in the manufacture of greeting cards, games, ornaments, etc.)

An ordinary-looking file cabinet at Associated might be full of surprises. Drawers we expected to contain prosaic file folders were opened to reveal great festoons of feathers—ostrich and otherwise—white, blue, orange, green, yellow and purple ones — all imported from exotic corners of the world.

A cornerstone of the business is the pattern operation, going strong for more than 30 years. A special asset in this department is Pearl Adam's sense of styling —and her woman's intuition. More than once she has had near-miraculous hunches about what's ahead. Some time back she worked out several Chinese costumes with her artists and pattern-makers. When *Suzie Wong*, *Flower Drum Song* and other hits came along to set off an Oriental fashion trend, the Chinese dance costumes were already in the Associated pattern catalog. Before that, her guesswork resulted in some Charleston Era outfits just ahead of the mania for *The Boy Friend*. The current catalog shows about 100 sketches for which patterns are available —each in sizes 6, 10 and 14.

Dancing teachers, says Pearl, are now willing to be more daring about color combinations. There was a time when her customers resisted such suggestions as combining red with shocking pink. The tide was turned when there appeared a movie called *Moulin Rouge*, in which Zsa Zsa Gabor wore a gorgeous Schiaparelli gown of—red and shocking pink. Costume color trends follow directly those in the fashion world.

Few teachers are able to figure accurately the amount of yardage needed for a particular set of costumes. When, after following Pearl's estimate, they discover they end up with not an inch left over, they shake their heads and wonder, gratefully, "How does she do it?" One of her customers told us that, for almost all her recital problems, she just does what Pearl tells her to do.

Where does this "know-how" come from? It should surprise no one to learn that Pearl Adams is an ex-dancer and ex-dance teacher. She hails from New

Rochelle. When she was a youngster a neighborhood boy used to ride her around on the handlebars of his bike. He was another budding dancer, named Eddie Foy, Jr.

Pearl made it to vaudeville in a two-team act which incuded that master of the Tango, Alberto Gallo. She was also a dancer in the shows at the Paramount, then directed by Bob Alton. But, at the time she was making the grade, vaudeville and movie house stage shows were beginning to disappear. Back she went to New Rochelle—to open a dancing school. It was while shopping for material for her first (and only) recital that she met Monroe Markowitz of Associated Fabrics. He told her that if the going got too tough with her

Pearl Adams shows a garland of ostrich plumes.

studio she could have a job with him. That recital convinced her that the going was in fact too rugged. The intervening 20 years she has spent at Associated, happily serving other teachers.

Not only Pearl, but the whole crew at the Associated headquarters appeared to be a happy lot when we paid them a rush-season visit. There is a rush-season night shift—made up, not of random temporary help, but of people who come back year after year for the extra work when things are busy. They traditionally start their night's work with a room service-type "dinner in." We were told that Mr. Markowitz opens and closes each season with champagne and hors d'oeuvres for his office family—and that he invents many other excuses for similar celebrations.

And the coffeepot is always going. Pearl Adams pointed out, as a parting "commercial," that all the glitter to be found in their fabrics is absolutely harmless. "Look," she said, "it gets in my coffee all the time. I've been drinking it for years with no ill effects!" *THE END*

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INCENTIVES

CIVIC BALLET *(Cont'd from Page 55)*

once she was out of high school, she discovered that there was no place to go, no company to join. And so she drifted into teaching, a first marriage, and motherhood.

For further training she relied on the monthly sessions of the Dance Teachers Club of Boston and on their annual training courses and conventions. And she slipped regularly into New York to watch classes. She is still an indefatigable class watcher, for like most regional ballet directors, she feels a great sense of responsibility toward her company members and tries to guide them carefully in the choice of teachers once they leave her for study in New York City.

But life became a practical one—building her school; raising Carla, who is now fifteen; and coping with an eventually foundering marriage. But behind it all there lurked the ultimate dream to create dancers and to create ballets for them. A company was formed. It appeared on a Boston Arts Festival and on the Cape Ann Arts Festival. It has continued at the latter for four summers.

Suddenly the chips began to fall in place. Herbert Hobbs, her studio pianist and musical advisor, proposed marriage. Her home life was new and hopeful. Her creative life was taking shape. And she began to be serious about choreography.

Last May, the New England Civic Ballet performed in Scranton, Pennsylvania, as part of the First Northeast Regional Ballet Festival. Most of the people there had scarcely heard of E. Virginia Williams—or of her company. But when they emerged on the stage — light, precise, joyous in their dancing to the Tchaikovsky *Romeo and Juliet Overture* — a stir of excitement and discovery rippled through the theatre. Afterward, at the post-performance banquet, company directors were asked to stand and acknowledge individual applause. The applause for E. Virginia Williams was especially heartfelt and full.

She acknowledged it with the sweet eagerness and surprise of a child who had just recited a poem at a party. But one had the feeling that, as with all people who are deeply compelled in what they do, the applause would not ring long in her ears, and that the philosophy she often hurls at her company would again quickly take its place. "If you want to be beautiful be very beautiful. If you want to be ugly, be very ugly. But don't be a nuthin'."

THE END

ance, in as much as that has not been on view for over three decades.

And who among us has seen in recent years such works as *The Incredible Flutist, The Minotaur, The Miraculous Mandarin, Jeux, The Three-Cornered Hat,* and dozens of other consistently popular scores now identified with ballet only historically, although there is always a possibility of a revival?

True, in the wake of every touring company there is a rise in the retail turnover of repertory ballet recordings, but aside from these "souvenir" sales, the demand is attributable to the occurrence of the same music out of context. Just think of the two or three million recordings of the so-called *Nutcracker Suite* sold since the advent of the modern phonograph in the Twenties. Could more than an infintesimal fraction of the purchasers ever have seen the ballet, even on television? Statistically, the answer has to be no.

One must conclude that it is the broad general appeal of characteristic ballet music rather than the ballet itself that is largely responsible for the healthy sales figures rolled up. It is not anything to be chagrined over, especially since ballet attendance seems to be getting better all the time. So why not admit that music helps?

And stereo, questionable though it may be in some ways, undoubtedly helps, too, since, with its capacity to recreate the very atmosphere of an actual performance, as heard from the best seat in the house, it does wondrous things with dance music.

Not surprising, therefore, that works with especially bright and varied orchestral coloration, like the Tchaikovsky three *(Nutcracker, Sleeping Beauty, Swan Lake),* the Delibes two *(Coppelia, Sylvia),* and the Stravinsky early three *(Firebird, Petrouchka, Rite of Spring),* and all the scintillating hyphenations arranged by Antal Dorati, Manuel Rosenthal and Hershy Kay, are today at the top of the classic best seller list. And certain of the London and Mercury recordings are really breathtaking in their evocation of the theatre.

Unquestionably, this *is* the way to reproduce the music of the theatre, because every stage has a right, a middle and a left — and in stereo your living room does too. You may have to close your eyes to see what is going on, but that's a lot easier to do in the tenth row center than it is in the last row of the balcony. In stereo you *are* in the tenth row center.

THE END

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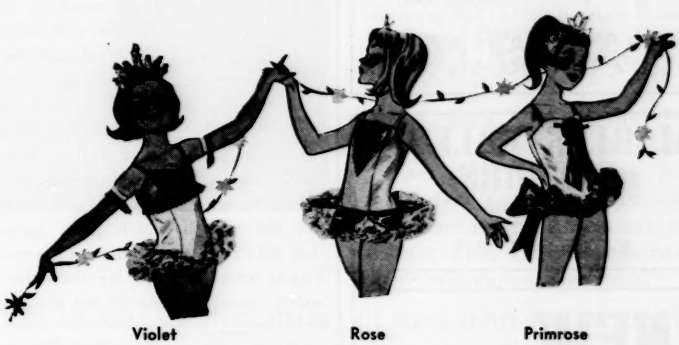

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BY JULIA BARASHKOVA

Holding the barre with one hand

The holding of the barre is the same as when both hands were on it. The hand is placed on top of the barre, holding it firmly with all the fingers. The thumb can be braced against the barre or placed under it. The elbow is half bent and remains halfway between the body and the barre, on a plane with the body—not in back of it. The other arm is open to the side just below shoulder level and is held steady without bending the elbow or dropping the hand. During exercises both arms should remain stable. There is again the same connection of holding from one hand to the other through the back. This helps balance and builds the power of the arms, preparing them for the center, where control and freedom of movement will be facilitated.

The freedom of the working leg depends very much on the stability of the supporting leg. There should be firm holding through the whole supporting side, the leg and torso combined into one solid piece. To prevent the shoulder from leaning to the barre or pulling back, hold firmly through the supporting shoulder blade. Imagine that there is a crutch under the armpit which gives support to that side from the ground to the shoulder. Pupils often stay too far from the barre, which causes leaning on the standing hip. The supporting hip always remains long, and both hips should be at the same height, held firmly together. To retain turnout of the supporting leg, hold it firmly under the buttock. This will prevent the hip and leg from swaying back.

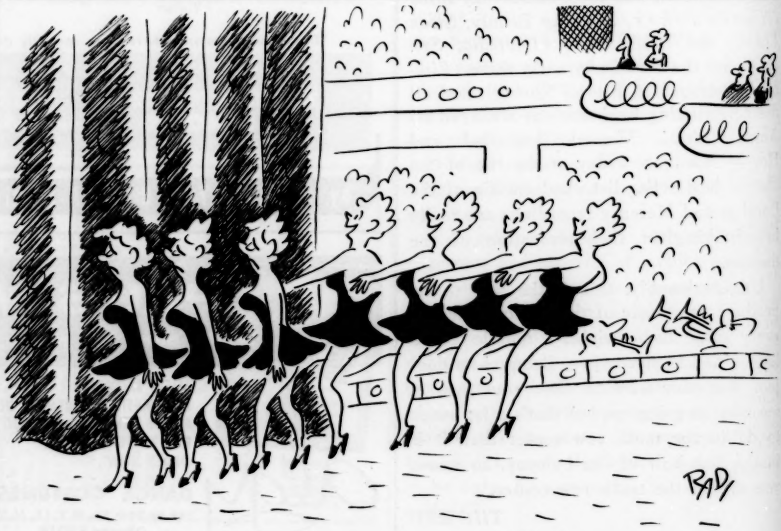
In exercises requiring a shifting of weight from one foot to another, the adjustment at the barre is made not by moving the hand on the barre or raising the elbow, but by free springlike action in the wrist and elbow. The body remains straight, its adjustment occurring through a springlike action in the ankle. These adjustments should be hardly noticeable.

While doing *relevés*, especially on one foot (the other foot *coup de pied)*, don't lean towards the barre. Hold the hand firmly on the bar, and as the heel rises from the ground it will lift the body straight up towards the armpits.

When introducing holding of the barre with one hand, begin with only the simplest exercises, such as *battement tendu, rond de jambe par terre,* etc. The exercises requiring greater stability of the supporting leg, such as *battement frappé* and *rond de jambe en l'air,* are still practiced holding the barre with both hands.

Holding the barre while facing away from it

Some exercises can be done while hold-



ing the barre while facing away from it. Stay close to the barre, almost touching it with your back. Hold it with both hands resting on top of the barre, wrists straight, arms almost straight but with just enough bending in the elbows to prevent tension. The body remains straight, with the balance towards the barre on the supporting leg. Holding the barre this way is useful for learning and practicing *grands battements* to the front and *développés* forward in beginners' classes, where pupils are not yet ready to hold the barre with one hand. This position could also be used for bringing the extended leg from the front to the side, and also for some body-bending exercises.

In general

The barre should be at a height of 3 feet, 6 inches from the floor. It should not be too high, as that might cause raising of the elbows and shoulders. The barre should be solidly attached to the wall or the floor so that there is no wavering, as this weakens the stability of the pupil and causes him to struggle with his balance. For home practice use anything that is steady and of the right height — perhaps the back of an armchair or the top of a chest of drawers.

How much time should one spend at the barre? At first classwork is mostly all at the barre, but later half an hour is sufficient, including stretches.

Barre exercises should not be complicated with all sorts of variations, as the purpose of barre exercises is to work through the muscles and limber the joints, preparing them for the center. In working on fancy combinations, the pupil's attention is absorbed by the combination itself, instead of by the correctness of the exercise.

Exercises that are done at the barre should be repeated in the center. This is true in beginners' classes, too, except for *rond de jambe en l'air*. In advanced classes, once a week all the barre exercises should be done in the center, with only three or four exercises given at the barre for warm-up.

The barre is also used in preparation for jumps. When you start teaching beginning students simple jumps *(sautés)* in basic positions, give them first at the barre.

If holding of the barre at first causes tension, it's nothing to worry about. You might find similar tension in learning to hold castanets or any other unfamiliar object. Persist in holding firmly and correctly, and freedom will eventually come.

THE END

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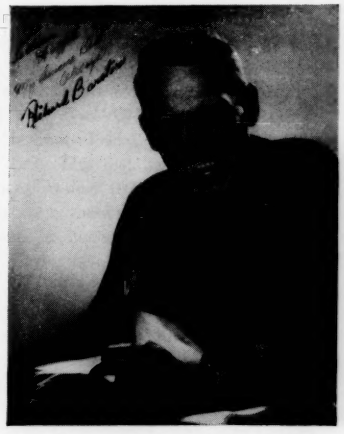

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REVIEWS *(Cont'd from Page 29)*

Pearl Lang and Dance Company
Hunter Playhouse
February 14, 1960

Dancers, massed or in counterpoint, hurled bolts of energy about the stage. Suddenly there was calm. A figure crossed serenely to the center. Stained glass had inspired her red gown and purple head covering. And perhaps a Pietà had given her the aware line of her head, her light and thoughtful tread.

The other dancers rolled from the stage. And as though a huge weight were upon her chest, she sank backward to her knees, her torso arching. She turned face down, still arched, then rose higher than high.

How purely the Bach music poured through her body, turning aside muscle, sinew, joints—creating a luminosity of its own. And her face, hooded in its triangle of cloth stretched taut to the shoulders, had the sweet and tragic look of ecstasy.

Perhaps this solo (it was Pearl Lang in the Adagio from *And Joy is My Witness*) lasted five minutes. Yet it overshone everything to follow, including premieres *Black Marigolds* and *Sky Chant*.

Black Marigolds, a duet for Miss Lang and Bruce Marks, had to do with a condemned man's remembrance of love. The initial visual impression held promise. Mr. Marks, at first behind bars, was suddenly transported to a world lined with verticals of soft fabric. It was as though the bars had melted into temporary sunbeams. And his beloved performed a playful oriental dance to xylophone and bells.

But the intensity of their contact became fragmentary and rather deliberate.

Part of this emanated from Mr. Marks' detached performing style. And in this, as in the second premiere, there was an over-elaborateness of dance structure, as though Miss Lang were choreographing with words, instead of with movement.

Sky Chant, to a fascinating accompaniment punctuated with drums, bird calls, bells, guitars, and rattles, was a weather ceremony. Dark figures, called Earthlings, stamped and contracted and knelt and stretched their arms. Finally they rolled into the shadows, and the Sky-woman (Miss Lang) came forth slowly and wonderingly on her knees. Her triumphant solo was the high point of the work.

After this, it plodded through prop manipulation and dancing for its own sake.

The program also included a repeat of *Nightflight*, Miss Lang's externalized outline of a boy's growing up. *D. H.*

(Cont'd on Page 72)

Mikhail Mordkin, who had a studio in Carnegie Hall from 1936-1942, is seen with some of his pupils in poses and costumes that show a strong Isadora Duncan influence.

CARNEGIE HALL *(Cont'd from Page 42)*

using his advanced students Viola Essen and Lucia Chase as leading dancers, Mordkin had his first small season at the Majestic Theater. In 1938 the student company was expanded to include Leon Varkas and Dmitri Romanoff. *Giselle*, and a new ballet by Mordkin, *The Goldfish*, were rehearsed in this studio. The season was so successful that a tour was undertaken, with the addition to the company of Karen Conrad, Katherine Sergava and Nina Stroganova. By the 1939 season, it was a full-sized troupe. Patricia Bowman headed it as prima ballerina, and Edward Caton, Vladimir Dokoudovsky and Kari Karnakoski were added as soloists.

At the end of the season, for business reasons, the company was reorganized as Ballet Theatre, and, under the directorship of Richard Pleasant, opened brilliantly in New York in the winter of 1940. Unfortunately, Mordkin could not reconcile himself to the fact the new company did not belong wholly to him, and he left shortly afterwards. However his work left its lasting imprint on the dancers he had trained, who went on to have brilliant careers in the company. To this day Ballet Theater has some Mordkin coloration in its leanings towards theatricality and rich characterizations.

Studio 839 resembles the other studios more closely. From a small hallway you walk into a good-sized, bright room. An enclosed balcony overhangs it, reached by a small flight of stairs in the hallway. The two rooms on the balcony, once living quarters, are now dressing rooms. In the late 1920s, before the Fokine era, the studio was used by the numerous, Spanish-dancing Cansino family, whose *zapateado* so disturbed music-lovers in the balcony of the main auditorium directly below that they were forced to vacate. Vitale Fokine relates that when he wanted to rent the space he had to demonstrate to a group of directors in the studio, and another listening carefully in the balcony below, that ballet jumps did not cause the ruckus of Spanish heel work.

Today, bustling as ever, these two studios are united as the International Dance School. Fedor Lensky, who runs the school, has an appropriately international background. He was born in France and trained with Gsovsky, Preobrajenska and Jooss. He danced with the Jooss Company in the early Thirties, became a soloist at the Opera House in Essen and in other German state theaters. When he returned to France, he became ballet master of the Monte Carlo Nouveau Ballet. After the war he formed his own company, Le Petit Ballet, which toured Europe and the Middle East. Seven years ago the company came to New York, where Mr. Lensky remained.

Four years ago the International Dance School was inaugurated, and Mr. Lensky claims it is unique in being staffed not by former dancers, but by dance teachers trained in their profession who love to teach. Though some of them are active choreographers and dance directors, like Shirley Broughton, Frank Wagner and Don Sky, they are teaching here by choice and not by second choice. Mr. Lensky wanted not only trained teachers, he wanted a studio where a dance student could study any kind of dancing. Mr. Lensky has developed an acute sense of the Broadway theater. His school offers classes in ballet, modern, Spanish, jazz, primitive, acrobatic, Hindu and tap, besides giving courses in voice and fencing —useful assets to the dancer turning actor, a frequent occurrence nowadays.

The International Dance Studio is, justly enough, much patronized by the Broadway contingent of dancers, and during the day the classes are full of professionals. These include such performers as Deedee Wood, Sharon Shore, James Mitchell, Helen Gallagher, Noelle Adam, Timmy Everett, Chita Rivera, Allyn McClerie and Virginia Barnes, to name a few.

Mr. Lensky is very sorry, of course, to leave Carnegie Hall, but he has plans and ideas for the future. In May he will move into his new studio, a whole house on West 54th Street. Also, he would like someday soon to open a branch studio in Mexico City. Mr. Lensky has the feeling that it is the next country ripe for a great advance in ballet.

Blond, pert, round-faced Nelle Fisher has a very unusual studio — in a work sense, not in appearance. Her studio, as indeed the whole floor, had once been occupied by Dr. Robinson, a famous speech therapist, who lived in Carnegie Hall almost since it was built. After removing about a thousand bookshelves, laying down a wooden floor, setting up barre and mirrors, she had a studio.

Since she moved in eight years ago, Miss Fisher has kept that studio very busy. She is a graduate of the Martha Graham company, Radio City Music Hall, numerous clubs and hotels, six Broadway shows, and has been and still is one of television's most active dancers. In addition she now choreographs a great deal, sets up package shows, and works in summer stock. She also has a concert group of about fourteen dancers, which she uses whenever possible. (At the moment, however, she is preparing a solo concert with the entire Hartford Symphony.) Added to her already full schedule are teaching two dance courses at the American Theatre Wing.

What makes this studio unusually interesting is that it has developed into a genuine workshop for theater professionals as well as young hopefuls. It is not in any sense a formal training school. Starting from one young dancer who was anxious to extend her powers as a performer, the studio grew into an institution where theater people of all kinds could discover for themselves their weaknesses and how to overcome them. Actors and singers were expecially fascinated by what Miss Fisher could teach them of the how and why of movement. (She says singers are much too easy on themselves. Much more should be demanded of them as performers.) Everyone accepted at the studio is treated as a star, or at least a potential star, and the non-serious workers soon drop out.

Miss Fisher does a lot of private coaching and staging of acts, but she gives classes at her studio, too. They are not of any one style or technique. It was

(Cont'd on Page 78)

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ABOUT PERFORMANCE

BY PAUL DRAPER

The most important part of any dance, provided you can do it at all, is your *intent toward* and *relationship with* the audience.

Very often a dancer becomes so involved in dancing that that becomes both the means and the end of his performance. But when this happens, he is relinquishing the responsibility he accepted when he decided to become a dancer. He is in fact allowing a certain vain gratification to take the place of difficult, conscious, and other-directed work. ("Other-directed" is the opposite of self-directed).

What do we mean by intent towards an audience? It is what you want the audience to understand, know and feel after seeing you dance that they didn't understand, know and feel before seeing you dance. It is what you hope to add to the total of each individual in the theatre by means of your performance. To make up a dance without an intent is a form of sentimentality which may be excused only in the very young. There are as many intents as there are dancers and dances. Their common denominator is a conscious wish to add something to the experience of another human being.

The intent most often used is an intent to amaze or astonish. This makes the least demand on dancer and audience and is perhaps the safest way to begin exploring the meaning of having an intent. The intent to amaze, however, is a beginning, and is better than nothing.

As your own personality and experience develop, so will the compass of your intentions. It is not necessary to have a world-shaking idea. It is quite enough to want to make someone happier for having seen your dance, or wiser, or more able to cope with whatever problems they may have. On a very major scale, consider the second theme of the last movement of the Brahms First Symphony. If you haven't heard it, try to do so. I think you will know exactly what it means to have something added to yourself when you have listened to it. Go to a revival of any early Chaplin movie, and see if you don't know more about the frailties and triumphs of your fellow man than you did before. This doesn't mean that every dance you

do must be equated to Brahms or Chaplin. It means that a dancer, or any artist, should intend to make a difference of some value in the world around him by virtue of the work he has created. The amount of the difference is the scale by which we judge greatness.

Relationship with an audience

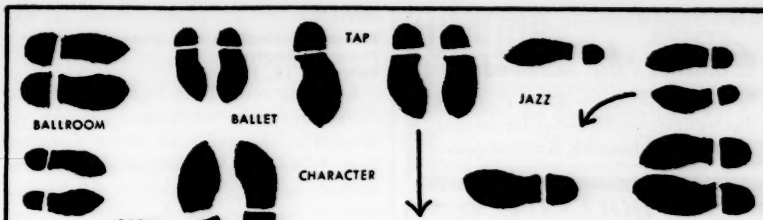
Your relationship with an audience is quite separate from your intent towards it. Your intent is concerned with your choice of subject. Your relationship is governed by how you present your intent. This includes everything about your performance from the moment you walk into the theatre until you leave it. It even begins a little before.

You should look at the theatre from the outside, at least at the entrance the audience uses. What sort of house is it? What sort of lobby? Are the chairs hard or soft? Is the balcony high or low? Examine everything you can that might have an effect on the mood of the audience before the show begins. Examine all the sight lines and consider where you must project what you want to do. Try to find the focal point of the audience. When you look at a face that interests you, you can usually find a center to that particular face—a spot that seems to be the essence of the person. If this is lacking, the face is often said to be vacuous or flat. A theatre, from the stage, can be regarded in exactly the same way. It has a personality of its own, and it is a great help to the performer to search for it and discover it. You aim the essence of your dancing at the focal point of the house, and you determine the framework of your relationship with this as a starting point.

Having done this, the next step is to know exactly who you are, and what part of yourself you wish to emphasize for the particular dance you are doing. You must know if you are a serious person or lighthearted or comical or satirical or dull or a combination of all these things. This, naturally, is not quite as simple as saying it, and it sometimes costs a great deal of money and a reclining position to find out. Do the best you can with the tools at your command. Then cleave to your answer unswervingly till a better one comes along. The first moment to activate your relationship with an audience is when the curtain rises.

There will be more on the subject next month, but I think even this brief survey will indicate that the dance itself is a relatively simple aspect of performance.

THE END



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REVIEWS *(Cont'd from Page 68)*

Merce Cunningham and Dance Company
Phoenix Theatre
February 16, 1960

Listening recently to Siobhan McKenna recite the poetry of Yeats, we were reminded of the dance of Merce Cunningham. It was not the shapes of the words or their meaning that gave us this impression. It was the way the voice rose and dipped and encircled the syllables. And even more it was the rhythm, lazily lapping yet precise.

Mr. Cunningham creates a similar world in his choreography. It is a world of shapes and rhythms—a world without word-meaning.

But because he makes little or no emotional demands on his dancers, the same work can one time be as fragile and shimmering as a cobweb, and the next time seem quite dry. So it seemed with *Summerspace* and *Rune*, which began and ended, respectively, this program.

When we saw *Summerspace* for the first time at Connecticut College, it had the iridescent magic of raindrops wandering down a windowpane after the rain has stopped and the sun returned. But this time there was less magic, despite the fact that the dancers in their color-speckled leotards were exquisitely perfect as they swirled and cantered and joined in brief unison phrases.

Something similar happened with *Rune*. At first viewing last summer it had seemed like the essence of heroic strength—like the ink-and-brush drawings of a Matisse or a Nicholas Marsicano. But this time an element of monotony had set in.

The program also included the solo, *Changeling*, and a repeat of *Antic Meet*, an impudent satire on dance styles.

The entire company performed with wrought-iron delicacy. But most lovely of all was Carolyn Brown, whose every gesture was both serene and exciting.

John Cage conducted a fine orchestra through chunks and blotches of contemporary sound. D.H.

Jean-Leon Destine
92nd Street "Y"
February 20, 21 — 1960

Jean-Léon Destiné, the handsome young man of Haitian dance, is growing up. In group works his sense of design has become more selective. In his solos there was new depth and authority.

Where once he crooned in the solo, *Slave Dance*, he now keened, the voice rough with pain and desolation. And the episode after he has broken his fetters was full of new highlights and accents — a shudder of disbelief in shoulders and torso, a furious growling, and a head-rolling frenzy as he became one with the drums.

In his new solo, *Jaibo*, Mr. Destiné enacted the struggle and fear of a crab fisherman. The sea-roar music by Julio Yustus and the use of another dancer sitting in the background and mechanically doing his fisherman's handiwork, gave the dance an authenticity of atmosphere intensified by Mr. Destiné's understated scene of conflict.

Among the group works, *Baptism of the Drum* and *Les Cavaliers* were the most effective in their disciplined simplicity of form. In *Baptism* two warriors bearing candles approached a drum. As they reached it, they blew out their candles, and a woman emerged, goddess-like, from the dark depths of the stage. In *Les Cavaliers* two male dancers pranced smoothly as the drummers tapped on the wooden frames of their instruments.

Mr. Destiné's company is most attractive. The men, led by the impassioned Charles Queenan, were sturdy and dignified. The women, while appealing, avoided the coyness that one often finds in Caribbean dance groups.

Fine musicians Raoul Pérodin and Rodolphe Legros sang in pleasant harmony while strumming electric guitars. Herblée offered Mozartean sounds on a tiny primitive flute. Adrienne sang a tender and playful Creole lullaby. Drummers Edner Calvin, Jacques Succès, and the irrepressible Alphonse Cimber, beat out great flurries of conversation. *D.H.*

Aileen Passloff and Company
The Living Theatre
February 22, 1960

Aileen Passloff brought us news from the world of the hollow men — the turned-away, inward-glancing hollow men. The news she brought was often hollow, too.

In a costume like those of Kathakali demons, Miss Passloff clapped and stamped and spread her legs in strong, wide crouches. This was *Battle Piece.* In oriental-looking garb, she curved her arms almost in balletic style and bounced diagonally across the stage. It was prettily named, *A Swarm of Butterflies Encountered on the Ocean.*

A dancer walked toward a green light. He carried an ironing board, then a chair. Two others came in and sank down listlessly. More listless ones joined them. One girl repeatedly stroked her long hair. Others crouched in isolation or simply wandered. This was *At Home.*

A monstrous creature sat. She ran her fingers experimentally over her features and over her body. She pushed her chair

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about. It was *Tea at the Palaz of Hoon.*

A wistful creature, resembling a little boy playing Indian, beckoned gently. It was *A Dance of Sleep.*

Finally a group in black knelt and posed and shook and piled upon each other and jumped and twitched and suspended in off-balances. It was a sad dance called *Cypher.* And in a way it was a sad evening — full of the detached sadness of people looking out on a desolate landscape, but not really seeing it.

A Swarm of Butterflies was choreographed by James Waring. The remaining works were by Miss Passloff, who is a distinguished-looking young woman with a sure technique and a seemingly sensitive heart beneath those cushiony costumes and wandering wisps of movement *D.H.*

Joyce Trisler and Company
92nd Street "Y"
February 27, 1960

Loneliness and isolation spread over the world like a blanket of snow. Some prefer to tread upon it with heedless footsteps. Others — Joyce Trisler is one of these — dig through with patient fingers.

Miss Trisler began her digging last year in a haunting solo called *Journey.* In it she reminded one of that snow, smoothly swirling, arching, and slipping off to search.

This year, the underlying mood of *Journey* was extended poetically in *Theatre Piece* (Schoenberg); satirically in *Night Life* (Blomdahl). *Theatre Piece* began in an atmosphere of precariousness. A tight rope stretched across the stage; dancers teetered with their parasols. Suddenly they became, not wanderers, but people awash in a sea of inane talk, piling upon each other in pools of light. Always one person slipped away to survey them—and himself. And finally, Miss Trisler tied them all in their own rope and wandered off into the challenging dark.

Unlike many contemporary choreographers, Miss Trisler never allowed her dance phrases to be merely a bridge from symbol to symbol. Instead the symbols were incidental posts along a dynamic way.

Night Life presented the beatniks for what they are—people who cling together but never open their eyes or lift their heads and really look at each other. Miss Trisler's beatniks blew simultaneous jets of smoke and doubled over in gestures of "ho-ho," "ha-ha" *(The Bar).* They clutched squares of cellophane prudishly before them *(The Cocktail Party)* covering their own transparency with more transparency. Couples buried their noses in books *(The Pad),* too busy to see each other. Suddenly they found themselves in a finger-snapping vacuum. They resolved it all *(The Home)* with TV.

Here again, Miss Trisler's comments were dance comments — rhythmic, quick-paced, sustained. They did not once fall into the trap of mere sociology.

When Miss Trisler laughs at life, as in her opening group work, *Bergamesca,* and in the solo, *Bagatelle,* choreographed for her by James Truitte, the result is a little deliberate. Hers is for now a tragic muse —and a most rewarding one.

Guest artist John Wilson repeated his *Domestic Suite,* blithe and cleancut episodes in the lives of a fly, a garden sprinkler, and a cat. *D. H.*

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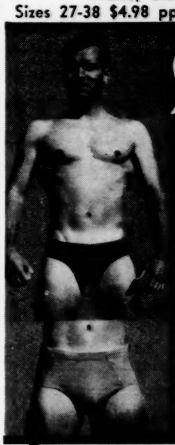
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TALK OF THE TRADE

BY TONI HOLMSTOCK

Florida teacher CANDY VOGEL offers a six-week course in Paris this summer. She will conduct daily classes in ballet, and other well-known personalities will teach modern, tap and Spanish dancing. Included are daily lessons in French, and weekends in London, Versailles and other places of interest.

•

GATEWAY PLAYHOUSE specializes in training young talent. Girls from 13 to 18 can be apprentice students in this famous summer stock theatre at Bellport, L. I., N. Y.

•

JACOB'S PILLOW, the "University of the Dance," again presents an impressive faculty this summer. Three- and six-week courses, beginning June 27 and July 18, cover all types of dance technique, and composition, stagecraft, pantomime and pedagogy. Nel Roos, of Amsterdam, Holland, will present a new choreographic work using students who have attended all nine weeks. Ted Shawn, founder-director of Jacob's Pillow, announces five new, modern houses for girls, and one for male students.

•

KAY PERPER'S Dance Study Tour offers attendance at dance performances, study at famous schools, and fun. Tour includes the Soviet Union, London, Paris, and Scandinavian countries, plus an extension to Spain.

•

THE NATIONAL BALLET SCHOOL OF CANADA presents a special summer course from June 27 through August 6, with graded classes for beginners and intermediates. There are professional, supervised accommodations for students 10 to 18 years old. An intensive teachers' course is also offered, June 20-25.

•

THE UNIVERSITY OF WISCONSIN, Madison, on Lake Mendota, offers through its dance section an eight-week session, June 20-August 12, and two four-week sessions, June 20-July 15 and July 18-August 12. Courses range from technique through teaching children's dance. Credit toward B.S., M.S. and Ph.D. degrees is obtainable.

•

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and graduate students, and placement service in professional and educational areas, are available. An excellent study opportunity for the serious student.

•

NATIONAL MUSIC CAMP at Interlochen, Mich., a tradition of the University of Michigan, will conduct its summer courses Aug. 22-Sept. 1. Under the direction of Esther E. Pease, director of dance at the University of Michigan, and Joseph Gifford, director of modern dance at the National Music Camp and director of the Joseph Gifford Dance Theatre.

•

CARMEL BALLET SUMMER SCHOOL, at Carmel-by-the-Sea, Calif., offers a vacation and study opportunity this summer from July 17 to August 13. Peggy Van Praagh will be guest teacher. Directors are Olga Fricker, Dudley & Joanne Nix.

•

SOUTHERN VERMONT ART CENTER at Manchester, Vt., features the School of Ballet, with Marina Svetlova as director. Camp starts August 1 and ends Labor Day.

•

Erata: The March advertisement of KAY PERPER's Dance Study tour abroad carried an incorrect phone number. It should have been CIrcle 7-2757.

•

Kathleen Hinni's SCHOOL OF CREATIVE ARTS at Martha's Vineyard, Mass., takes girls from 6 to 17. Subjects included are art, drama, music, dance and sports. Dance concentrates on modern, ballet and folk. There are weekly excursions, and a professional staff is responsible for the subjects taught.

•

COLORADO COLLEGE offers its Summer School of the Dance session from June 20 to August 12. Held at Colorado Springs, it offers full-time study of dance and related subjects, plus dance and drama production. Hanya Holm heads the dance department. There is also an 8-week music school with a complete schedule of academic subjects.

• *(Cont'd on pg. 76)*

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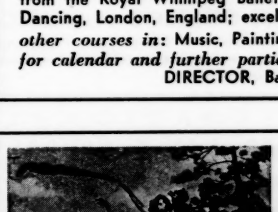

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CAMPS *(Cont'd)*

BEAUPRE, at Stockbridge, Mass., takes a small group of girls from 10 to 16. A professional faculty guides the campers individual program in an 8-week season. Dance includes ballet, modern, ethnic and notation. Drama, art and music are included in the curriculum. Sports are also included, as well as weekly attendance at Jacob's Pillow and Tanglewood.

•

ANA ROJE's International Ballet School in Split, Yugoslavia, is dedicated to the development of artists. Mme. Roje herself is a world-renown teacher. The school, where students live, is a chateau on the beautiful Dalmatian coast by the Adriatic Sea. Four years of training is necessary to obtain a diploma, and includes ballet, national dances, mime, make-up, art history, anatomy, dance theory, languages, and music. Pupils also have opportunity for stage experience, and may study for teaching or choreographing.

•

CAMP HIAWATHA for Girls at Kezar Falls, Maine, although not a dance camp, has excellent dance classes. Here the physical and cultural are blended for the young camper.

• • •

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(More Next Month)

BOOKS . . . *(Cont'd from page 11)*

$1.75.) What Mr. Terry has done is to provide capsule biographies of these two giants of the field of American dance, together with a fine array of illustrations of their respective careers. Since many of these photographs and drawings are rare, and some were heretofore unpublished, this issue is notable. Where it is disappointing, however, is in the fact that Mr. Terry apparently has not depended upon his own critical and analytical judgments of Duncan and St. Denis, but has instead questioned and quoted many people, including Miss St. Denis, Martha Graham, Charles Weidman, Helen Tamiris, Hanya Holm, Jose Limon and Agnes de Mille, as well as such younger figures as John Butler and Donald Saddler. Since Duncan had such a direct influence on ballet, one wonders why the author did not see fit to quote such key figures in the international field as Frederick Ashton, Marie Rambert and Vera Volkova, all of whom acknowledge a great debt to Isadora. It seems additionally unfortunate that Mr. Terry disregards the many joint contributions made by Ruth St. Denis and Ted Shawn, co-directors of the Denishawn co. and school. ●

When Ted Shawn attacks a subject, he does it so thoroughly that one must respect both his scholarship and his intentions even if one can't always agree completely with his conclusions. His most recent venture combines old and new in one volume of "THIRTY-THREE YEARS OF AMERICAN DANCE" (1927-1959) and "THE AMERICAN BALLET" (The Eagle Printing and Binding Co., Pittsfield, Mass., $5.00). The latter section, as everyone knows, was published originally in 1926, and it is a historically important document. The chronology of American dance from 1927 through 1959 is noteworthy likewise, despite the fact that Mr. Shawn's conclusions are often colored by his own very definite opinions. Indeed one wonders if it isn't high time that he should be justifiably proud of the successes of the triumverate (Martha Graham, Doris Humphrey, Charles Weidman) that were schooled at Denishawn rather than continue to negate their post-Denishawn accomplishments. Too, there are minor errors in noting dates (for instance, Martha Graham's *Letter To The World* was premiered in 1940, not 1930) and spelling (it is Agnes de Mille, not Demille). Nevertheless, *Thirty-Three Years of American Dance* makes an interesting, informative introduction to this volume, and we look forward to its development as a full book.

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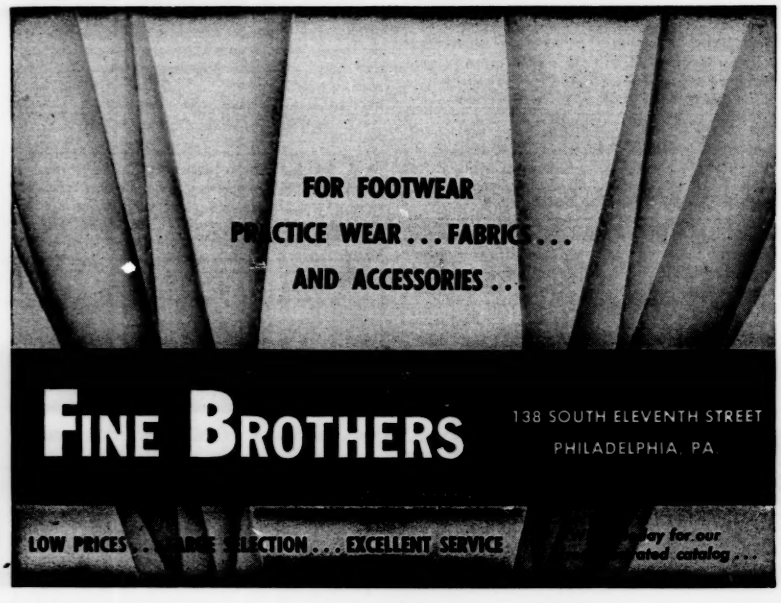

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CARNEGIE HALL *(Cont'd from page 69)*

the Fisher approach of teaching how to move rather than any particular kind of dancing that has led to her classes for professional actors, singers and directors, as well as dancers.

Miss Fisher's versatility was given a good test this winter. *The Littlest Circus*, her dance pantomime for children based on a travelling circus, became the first off-Broadway show to make the main stem. It premiered a few years ago at the small Carnegie Hall Playhouse and, after many other engagements, was at the Golden Theater on West 45th Street last Christmas. Miss Fisher also did the choreography for the recent *Russell Patterson Revue*. And, between concerts and teaching, on March 19th she made her sixteenth appearance with television's Captain Kangaroo.

NELLE FISHER

Like so many choreographers, her dream is to do a Broadway musical. It is still the most exciting, least confined medium, and she says her idea of heaven would be to be able to change, correct, and improve a creation instead of having it whisked away after one performance.

Miss Fisher has already said a sad farewell to Carnegie Hall and found temporary headquarters at 125 West 72nd Street. She, and many other graduates of Carnegie Hall, are hoping that in the not too distant future provision will be made for studios at the new Lincoln Square Arts Center.

Its great events, artists, performers and performances have made the history of Carnegie Hall already a legend. That legend will live on in books and pictures and in the memories of everyone indebted to this great institution. And there is some comfort in the fact that the traditions of Carnegie Hall will enrich those who worked there in their new homes, wherever they may be. *THE END*

(Continued from Page 6)

by **Statia Sublette,** Artistic Dir. of the **Erie Civic Ballet Co.,** as an associate dir. of the group. He is commuting from Buffalo to Erie for his new duties. This spring he goes to Germany to choreograph and dance for the Munich Opera. He was formerly with Ballet Theatre . . . Youngest of new Ballet Theatre members is 16-year-old **Pamela Smith,** formerly of **Wilkes-Barre Ballet Guild.**

TEACHER MEETINGS & CONVENTIONS

Our typography somehow went haywire last month in the announcement of some of the dates of summer Conservatoires and Seminars of the **Nat'l Assn. of Dance & Affiliated Artists.** To set the record straight we repeat the full schedule: July 4-9, Houston, Rice Hotel; July 11-17, Chicago 1st week, Congress Hotel; July 18-24, Chicago 2nd week, Sherman Hotel; July 27-Aug. 2, NYC 1st week, Roosevelt Hotel; Aug. 3-9, NYC 2nd week, Roosevelt; Aug. 14-20, Los Angeles, Statler Hilton.

Apr. 3 meeting of **Chicago Nat'l Assn. of Dance Masters** at the Sheraton Towers in Chicago has **Billy Meyer, Shirley Van, Stanley Herbertt, Don Kuuipo Tom, Marion Harvey, Del Frank, Charles Mattison, Muriel Mills & Arthur Frank** as faculty . . . Results of election of officers for **Dance Masters of Wisconsin: Leo Kehl,** Pres.; **June Reid,** 1st VP; **Charlotte Colwell,** Sec'y.; **Charlotte Heil,** Treas.; **Edna Christensen,** Educational Dir.

Dance Educators of America reports a large enrollment for its sessions Apr. 18-23 at the Normandie Hotel in San Juan, Puerto Rico. There are special DEA flights from NYC and Fla. for the convention. Faculty: **Maria Teresa Miranda, Alice Swanson, Pepe Montes, Irene McLean, Joseph Levinoff, Mme. Halina, Georgia Dean, Vance McLean.**

Mar. 27 meeting of **Dance Masters of Mich.** at **Jean Gloria Newell's** studio in Dearborn, featured **Virginia Zimmerman, Ruth Carney, Maybelle Van** as faculty . . . The **Western NY State Council of Dance Masters,** at their Mar. 13 meeting in Syracuse, had teachers **Darrell Henline, Bill Gary, Doris & Bob Belkin** . . . **Dance Masters of Amer., Calif. Club 13,** had **Mary Conmee, Mona Frances, Charley & Margaret Baker, Johnny Siou, William D'Albrew** as instructors for their Mar. 6 meeting in SF.

Al Gilbert has expanded his **West Coast Dance Festival** in Los Angeles to a 5-day affair this year, June 29-July 3. Faculty: **Dorothy Vose, Walton Biggerstaff, Evelyn LeMone, Anna Austin, Pat Rico, Rudy Richard, Jeanne Sook, Bill Williams, Vivian Robee** & Mr. Gilbert. Extra-curricular program includes sight-seeing, visits to film and TV studios, and a finale banquet at the Moulin Rouge.

American Society of Teachers of Dancing is offering a scholarship for its convention Aug. 7-12 at the NYC Hotel Edison, to a teacher or asst. teacher, aged 18-24, who submits the best paper on "Why I Should Like to Attend the ASTD Convention." Deadline, June 15. Entries sent to ASTD Sec'y **Louise Kelly Bailey,** 126 No. Fairmont Ave., Pittsburgh 6, Pa., should include statement of eligibility & photo in dance pose.

CHICAGO NEWS

The **North Shore Workshop** plans a program for Apr. 10 when **Anna Sokolow** will teach a master class. Previously teaching for the group were **Joseph Gifford** and **Charles Weidman,** who gave classes at **Mildred Dickinson's** studio . . . Duquesne U. **Tamburitzans,** a unique Slavic Folk Festival featuring dance, is Apr. 24 at the 8th St. Theatre . . . **Keigo Imperial Dancers** are a big hit in Edgewater Beach Hotel's Polynesian Village. "Imperial" probably refers to the opulence of costumes which are elaborate and multiple. **Takeuchi Keigo,** troupe leader, makes 16 costume changes, some in split seconds, on stage. The troupe includes 6 pretty girls & Keigo, who flavors his Oriental dance with enough Occidentalism to quicken the pace or offer the kind of anachronisms Americans love —a Charleston in kimonos, Washington's Birthday Kabuki-style, etc. Former ballet dancer **Robin Lloyd** is troupe mgr. Edgewater show also includes sword dancing (with giant weapons) by the **Kengeki Samurai** group.

Tom Hansen assisted **Carol Channing** with choreography for no's in her "Show Business" revue, held over for a 2nd month at the Erlanger. Miss Channing is working on a new dance-pantomime for the show. Few people know that she began her show business career with dance. Her background includes the **San Francisco Ballet** under **Adolph Bolm.** Her height on toe shoes encouraged a switch to modern dance which she studied at a Bennington Coll. summer session. **Trudi Schoop** was one of others who influenced her, and she admits to being a high school party hit with Schoop-mannered dance-mimes.

A Feb. 29 audience at Roosevelt U. found **Anne Wilson** in "The Ballet Story" enchanting (program sponsored by **Ballet Guild**). Dance illustrations merge with text, and Miss Wilson is particularly good at pinpointing aspects of ballet in well-turned phrases. She excelled in creating style & period from her opening Pavane through Camargo's "Gailliard," Swanilda's mime, and on into the virtuoso days of classical ballet & modern athleticism. Costumes were lovely with some ingenious trick changes occuring on stage. Hildur Nelson was the excellent pianist.

Robert Joffrey's American Ballet Center Co. was most impressive in its Feb. 20 Evanston perf. Co. is a great improvement over Joffrey's **Theatre Ballet**—in scale (17 dancers & small orch.) and in experience & ability. The formerly pallid reminiscence, "Pas de Deesses," fulfills Joffrey's intention of a full evocation of the period. **Brunilda Ruiz** was especially adept in investing some of the 19th Cent. steps with the arch manner and bounce credited to Cerrito. **Dianne Consoer** was a lovely, detached **Lucille Grahn; Francoise Martinet** danced **Taglioni. Paul Sutherland** as Arthur St. Leon, cavalier of the graces, did some smashing good tricks . . . Miss Ruiz as the girl, opposite the excellent **Gerald Arpino** as the blind boy, helped greatly to set the emotional atmosphere in **Francisco Moncion's** "Pastorale."

Fernand Nault's staging of "La Fille Mal Gardee" was altogether charming with small-scale but sweet scenery by Tom Skelton. Biggest contributor to the ballet's success is the sparkling perf. in title role by **Rochelle Zide,** who has the skill to meet the considerable technical demands and an engaging sense of comedy. **Jonathan Watts** as Colin & Sutherland as the butterfly-chasing Alain were first-rate. Instead of a travesti Mother Simone, Miss Martinet made the role funny without the specious humor of a man masquerading in skirts. Eve. held a high level of performing ability extending to minor roles as danced by **Sara Leland, Gage Bush, Vicente Nebreda, Richard Zellens, etc.** ANN BARZEL

HOLLYWOOD AND LAS VEGAS

The SAG strike has thrown some 25 dancers out of work. Fox was in the midst of "Let's Make Love," starring Marilyn Monroe, with choreography by **Jack Cole,** assisted by **Maggie Banks,** and "High Time," starring Bing Crosby & Fabian with **Miriam Nelson** choreography . . . **Alex Romero,** assisted by **Alex Ruiz,** will choreograph Columbia's "Pepe" . . . **Nick Castle** has returned from Miami and choreographing for Jerry Lewis' "The Bell Boy" film. **Gretchen Hauser** was seen poolsiding at a resort by a Paramount scout and was given a "bit." Chorines from Barcelona Hotel are also in the film.

Larri Thomas is back from a trip East and has signed for a series of TV dance commercials . . . Recent Bob Hope TV show had choreography by **Jack Baker** with dancers **Peter Leeds, Jack Pepper, Charles Cooley, Lyle Moraine, Vince Barbi, Bob Harvey, Dante De Palo, Dick Keane, Joe Dante, Mickey Cirello, Betsy Duncan, Carmen Clifford, Jackie Harvey, George Boyce, Joe Evans & Frank Burton.**

Recent Steve Allen show had **Buddy Bryan, Curry Pederson** and Jimmy Huntley with **Juliet Prowse** in **Tom Hansen's** choreography . . . **Jack Regas** is staging no's for Polly Bergen for a CBS-TV special . . . **Jack Mattis** is staging an act for **Bobby Carle,** assisted by **Sherry Howard & Wanda Shannon** . . . **Jonathan Lucas** will dir-choreograph "Count Down" at the Las Palmas Theatre (home of "Lend An Ear"); featured are **Sylvia Lewis & Earl Barton** . . . **Hermes Pan** has completed a big musical for Ford Startime (NBC-TV) which features Buddy Bryan & **Becky Varno,** aided by **Lizanne Truex, Mary Menzies, Darlene Engle, Charlene Baker, Carol Bryan, Rita De Mico, Fred Curt, Ian Bruce, Howard Parker, Roy Palmer, Dick Monahan, Maurice Durrett, Paul Reese** & Huntley . . . **Ray Arnett** was in town briefly but departed to stage no's for Liberace & Co. in Europe . . . On **Tony Charmoli's** "Chevy Show" **Norman Edwards** replaced **Jack Dodds** who is touring with the Lisa Kirk act, staged by Charmoli . . . **Joyce Horn** assists **Tommy Mahoney** at Walt Disney Studios. Long-awaited "Babes in Toyland" scheduled for summer prod. . . . **Leona Irwin** at Paramount choreographing a no. for **Susan Harrison** in a segment of TV's "Bonanza" series. **Marie Roe** is dance-in for Miss Harrison.

LAS VEGAS: Jimmy Durante Show at Desert Inn features **Johnny Mack, Jules Buffano & Jack Roth;** also **Eddie Jackson** struts & cakewalks in the **Donn Arden** prod. . . . **Matt Mattox** has choreographed the new European show at the

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DANCE SCHOOLS

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Georges Milenoff School of Ballet
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Imperial Studios — *Cecchetti Method*
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Palm Beach Towers, Palm Beach
TEmple 2-4774

Royal School of Dance
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717 West Smith St., Orlando *GA 2-6303*

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2973 Coral Way, Miami *HI 6-2523*
8027 Biscayne Blvd., Miami *PL 7-4843*

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Cosmopolitan School of Music—Dance Dept.
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Edna L. Mc Rae School of the Dance
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Webster 9-3772

North Shore Academy of Dance & Theatre Arts: *Veteran Approved*
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Ruth Page
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Dance Dept., Jan Veen, Director
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AV 1-70

Anneliese von Oettingen School of Ballet
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Memorial Hall, Dayton *BA 3-15*

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Nashville 5 *CYpress 8-30*

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titled "La Parisienne." Large cast is headed by **"The Charleys Ballet," Les Kovacs, Les Brothers, Les Rover Boys, Anoree Laurence, Annie Berryer, Raymond Girer & Gina Renaud,** with special music by Michel Legrand . . . **Barry Ashton's** prod. no. frames the big Milton Berle Revue at the Flamingo, with special dance artist, **Francis Brunn;** also **Georgie Tapps & Dancers.**

In his 1st stateside appearance in many years, **Fayard Nicholas** teams with wife **Vicky** in the kind of dance magic that made the **Nicholas Brothers** a top act the world over . . . **Dorothy Berben Dancers** featured in the Riviera Show, starring Dennis Day & the Andrew Sisters . . . Thunderbird features "Ecstasy on Ice," staged by **George Arnold.** ROY CLARK

SOUTHERN CALIFORNIA NOTES

Ballet Russe de Monte Carlo's 2 weeks in LA & vicinity offered a consistently fine corps and many outstanding perfs. by leads, including LA dancer **Howard Sayette. Alicia Alonso** was remarkable for height of elevation, preciseness of batterie & elan. **Vadim Sulima,** who joined the co. in SF, made his debut as Hilarion, partnering **Nina Novak** as Giselle, and is scheduled to debut as Prince Siegfried, partnering **Paula Tennyson** in her 1st Odette in Santa Fe. **Kathryn Etienne & Evelyn LeMone** entertained the co. at their respective studios . . . **LaOla D. Stone's Jr. Ballet Theatre** gave 2 perfs. of "Les Sylphides," "The Nutcracker," "Sleeping Beauty" & "Graduation Ball." **Laszlo Jilly's** partnering was good, **Antoinette Ferrara's** Wolf delightfully zestful, and **Carolyn Zeller** was promising in Chocolate . . . **Jose Greco's** season marked by handsome new costumes, a largely new program, and generally fine dancing. Norina's singing and **Curro Rodriguez & Lupe del Rio** made "Canciones del Siglo XVII" beautiful & evocative.

UCLA's spring concert established **June Tsukida** as its dance star. "Alone with the Beating of My Heart," by **Meri Miller** had stellar perfs. by Miss Tsukida & **Jerry Jackson,** proving the best UCLA dance synthesis in 4 years. **Alfred Huang's** "Bridge of the Seventh Moon" & **Carol Scothorn's** "Walk the Night" were other highlights. "Automation," a fun piece to percussion & voice, revealed a potential dance comedienne, **Karin Miller** . . . **Gloria Newman's** "Cinderella" in modern idiom a real theatre piece. **Stella Nakadate** radiated lovliness in the title role. 7 univ. & coll. perfs. are to be followed by more. Miss Newman's master class at San Antonio, Tex., Coll. drew 150 students from the area . . . **Larry Long,** whose 1st tour was with **Nana Gollner & Paul Petroff,** replaced **Bentley Stone** when he dropped out of **Chicago Opera Ballet's** current tour.

Yazuko Hoshino, soloist from Tokyo's **Komaki Classical Ballet,** made her LA debut in **Wilson Morelli's** "Les Sylphides" on the DeRae School program at Wilshire-Ebell Theatre. Her able partner, **Tom Sanders,** did equally fine work in "Don Quixote" with **Renee Dunia** and with **Patsy Norman** in Morelli's "Rhapsody in Blue." **Lynn Fields & Toni Rene** demonstrated versatility in the ballet and in **Al DeRae's** jazz no's. Program was characterized by good taste and a high standard of technique . . . Evelyn LeMone presented Miss Hoshino as Dove with **Todd Welsch** as Raven in Pasadena Symph. perf. of Britten's "Noah's Flood." 4 LeMone dancers supered in **Robert Joffrey's** touring prod. of "Voyage to the Moon." Larry LeMone, in the service in Germany, won a 1st prize there for photographic study of a houseboat on the Tiber in Rome . . . **Rokka Hanayagi** is the dancer in UCLA's Japanese Cultural Program in Urashima . . . **Andre Eglevsky Petit Ballet (Patricia Wilde, Leda Roffi, Paul Nickel, Jose Barrera & Eglevsky)** enthusiastically received in 12 So. Calif. perf. . . . **Aki Mizano's** kabuki dance as the Medium in USC's staging of "Rashomon" gave the work its high point of Japanese characterization. **Michiko Suzuki** as the Wife & **Jean Tewkesbury's** supervision of stage movement enhanced a generally fine perf.

Larry Warren, Howard Henderson, Lisa Mitchell Virginia May Gonzales danced in Immaculate Heart Coll. Elizabethan program . . . **Joan Scanlon's** dynamic personality shone through her Lakewood Philharmonic prod. of "Aladdin and His Magic Lamp." Choreography was by **Joseph Marquis, Reynolds Johnson, Myron Reynolds** & Miss Scanlon. Strong perfs. were by **Diane Sallee, Dave Hitchcock, Terry Ryland,** Johnson & Reynolds JOHN DOUGHERTY

WASHINGTON AREA NEWS

Jose Greco & Co. appear at Lisner Aud. Apr. 2. On the same date, **Maria Tallchief, Andre Eglevsky & the Washington Ballet** will be accompanied by the Nat'l Symph. at Constitution Hall. (Latter perf. was also scheduled for U. of Maryland Mar. 31.) . . . **Washington Contemporary Dance Co.** offers "Job," "Song of Miriam" & "Paradise Regained," works by **Louis Tupler,** on an Apr. 5 program with **Gay Cheney, Sally Hechtman, Linda Lewis, Roy Gean, Martin Overhalt, Beverly Latimer & Eva Stunkel** . . . Apr. 8 & 9 **Modern Dance Council** sponsors a Choreographers' Festival at Roosevelt Aud., including solos by **Daniel Nagrin** and group works by **Ethel Butler, Pola Nirenska & Erika Thimey** . . . **Evelyn de la Tour** & Pola Nirenska terminate their studio partnership at the end of the school term to operate their own studios next season. **Mary-Averette Seeyle** (who guested at **Shirley Broughton's** NYC studio Feb. 14) shares a program with **Erika Thimey's Dance Theatre** Apr. 10 at Montgomery County Art Center.

Nat'l Society of Arts & Letters scholarships went to **Marcia Lerner** (modern dance) & **Mimi Paul** (ballet) . . . The **Royal Academy of Dancing's** Ballet in Education children's exams. will be held in Wash., Va., & Md. in May. London's **Peggy Whitely** will conduct exams and give lessons . . . Demonstrations in modern Jazz by **Woodrow Wilson HS Dance Group** and folk dance, led by **Dave Rosenberg,** were given Mar. 26 for the DC Assn. for HPE&R at Gallaudet Coll . . . **Washington Ballet Guild** gave "La Spectre de la Rose" for a Shoreham Hotel fashion show benefit Mar. 22 . . . Ethel Butler & Co. opened the Nat'l Education Assn. convention Mar. 6 with a perf.

VIRGINIA FREEMAN WEIL

DALLAS NEWS

An "Evolution of Ballet" program was presented by the **Dallas Civic Ballet** & the Dallas Symph. Mar. 27. On the bill were guest choreographer **Valerie Bettis** dancing in her "Virginia Sampler;" "Pas de Quatre," "Fetes" & "Serenade," by **Edith James;** and **Don Cranford's** "Rhapsody" . . . **Nikita Talin** & fashion coordinator **Ernest Casaras** choreographed ballet no's & staged a jazz work for a fashion show at the Fair Park Garden Center Mar. 4. Dancers: **Nancy Slaughter, Priscilla Smith, Leslie Dobkins, Freddy Woosley & Robert Neves.**

Annual **Austin Civic Ballet Society's** Feb. 20 program at Municipal Aud. had **Toni Beck's Dance Workshop** group from So. Methodist U. as guests, offering "Teenage Moods." TONI BECK

LONDON DATELINES

Future **Royal Ballet** events include the premiere of **Kenneth Macmillan's** version of "Le Baiser de la Fee" Apr. 12, with Kenneth Rowell designs and a cast led by **Svetlana Beriosova, Lynn Seymour & Donald Macleary. Ashton's** eagerly awaited new "The Beauty and the Beast" is set for June 10. Rumor, perhaps unreliable but persistent, says that RB may visit Moscow in the spring of '61. Also unconfirmed is forecast of another RB branch visiting Japan next year.

Most important in the past month of galas & revivals at Covent Garden has been the 1st appearance of young Canadian **Lynn Seymour** as Giselle Mar. 5. Her interpretation had faults, especially in a 1st act which was acted with too much care and too little spontaneity. But dance-wise she produced moments of, simply, greatness. Unfortunately, Miss Seymour, regarded as one of the 2 or 3 most promising dancers in the co., is not going on the forthcoming No. American tour.

A Gala Perf. Feb. 25 for the President of Peru was somewhat dimmed by coming within a period of Court mourning. Program of "Danses Concertantes" & "Giselle" (with **Fonteyn & Somes**) was not especially festive . . . Annual Benevolent Fund Royal Gala Mar. 1 was more of an occasion and had the 1st public appearance of Princess Margaret & fiance (dare we say, former ballet photographer) Tony Armstrong-Jones.

Revival of **Roland Petit's** "Ballabile" (1st perf. unfortunately, coincided with Miss Seymour's "Giselle" Mar. 5) proved less welcome. A 4-year absence has not made our hearts grow fonder of it. A bitty divertissement to Chabrier, its unmusical choreography & rather heavy-handed wit & sentiment make it an unrewarding ballet. With the honorable exception of **Alexander Grant,** Miss Park, Miss Page & promising newcomer **Lawrence Ruffell,** the revival was flabbily danced.

London's Festival Ballet is on an extended So. American tour and returns for its annual summer season at Royal Festival Hall. A London newspaper reports that **John Gilpin** is leaving the co. to take up a free lance career, which could prove interesting if it takes him near Covent Garden . . . Festival Ballet's co-founder **Alicia Markova** has just appeared in London with the most unusual partner of her career. A season opening Mar. 7 saw her as special guest of **Ram Gopal & His Indian Co.** Following the steps of **Shankar & Pavlova, Markova** danced with Gopal in "Radha-Krishna, in which she used her lovely hands with true Oriental delicacy. The whole dance had quaint charm.

Western Theatre Ballet returned to Britain after continental exile and opened a provincial tour in Hanley on Feb. 15. 5 new ballets, though not all overly distinguished, are danced excellently by the group which appears to have benefited from its spell at Theatre Royal de la Monnaie in Brussels. Apr. 18 the **Monnaie Ballet Co.** joins the Western Theatre Ballet. **Maurice Bejart's** Co. & **Janine Charrat** dancers for a brief season at Sadler's Wells Theatre. **Ballet Rambert** appears there in July and will premiere **Norman Morrice's** "The Wise Monkeys," starring **Lucette Aldous.** The **Bournonville** version of "La Sylphide" may be revived, and **Balanchine's** "The Night Shadow" may be added to repertoire . . . Both Western Theatre Ballet & Ballet Rambert have had their gov't grants increased — Western's $3,000 has been tripled, Rambert's $22,500 doubled. CLIVE BARNES

NEWS FROM AUSTRALIA

Most important news for tourists is that **Brian Ashbridge & Beryl Grey** will tour New Zealand for 4-6 weeks beginning June 2 . . . **Borovansky Ballet** opens in Aukland Apr. 27, tours New Zealand until July 8, then returns to Australia . . . "The Music Man" opened in Melbourne Mar. 5 with an expected 9-mos. run. "My Fair Lady" continues in Melbourne and will have a complete cast change in May so that original co. can move to Sydney May 21 . . . It is said that **Nora Kovach & Istvan Rabovsky** will tour the Far East & Australia under Paul Szilard's sponsorship; no dates set. BETH DEAN

NEWS FROM FRANCE

The **Paris Opera Ballet** made its Mar. 4 perf. an eve. of homage to the memory of Maurice Ravel. Program consisted of "L'Heure Espanol" & "Daphnis and Chloe," staged by **George Skibine,** and a revival of "l'Enfant et les Sortileges," choreographed by **Michel Descombey.** In its original 1938 version by **Serge Lifar** the work had only 2 singers onstage with the remainder in the pit, represented by dancers onstage. This time the accent lay with the singers, only a few of whom were portrayed by dance doubles.

A plan for reorganization is being contemplated at the Paris Opera. In the meantime, **Harold Lander** has replaced **Lycette Darsonval** as school dir. . . . The Mar. 5 perf. of the **Marquis de Cuevas Co.** in Cannes featured the premiere of "Triptych," a ballet inspired by 3 Botticelli paintings (The Birth of Venus, Primavera, & The Annunciation). Choreography was by **Edward Caton** to a score by d'Indy . . . In Feb. Les Juenesses Musicales de France devoted an eve. to Spanish dance combining work of **Jose de la Vega, Pastora Martos, Julia Alonso & Laura Salinas.**

The **5th Int'l Ballet Festival** at Genoa-Nervi July 7-28 will be under the artistic dir. of **Leonide Massine** and will bring the premieres of 3 important works: "The Human Comedy," a balletic "Decameron" with music composed by Bruno Maderna from 14th Cent. airs; "The Robbers' Ball," a "comedy-ballet" based on a piece by Anouilh with music by Auric; and a ballet based on "The Barber of Seville" — all choreographed by Massine. He will also revive his "Choreartium," "The Blue Danube" & **Fokine's** "Scheherazade." **Jack Carter** will contribute "Senor de Manara" and **Maurice Bejart** "Haut Voltage." Dancers include: **Tessa Beaumont, Carla Fracci, Ethery Pagava, Dusanka Sifnios, Milorad Miskovitch, Gerard Ohn, Rene Bon, Ivan Dragatze** and Massine's children, Tatiana & Leonide, jr.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM DENMARK

After a spectacular success in Sweden & Danish provinces, the **Scandinavian Ballet** opened a 3-day engagement at the Tivoli Concert Hall in Copenhagen Mar. 3. The event, extraordinary in a country where ballet is almost exclusively the property of the Royal Danish Ballet, was seen by a brilliant audience, headed by the King & Queen, gathered to witness the results of the 1st inter-Scandinavian ballet collaboration. The new co. includes names like **Elsa Marianne Rosen, Ulla Paulsson, Tyyne Talvo & Wladimir Skouratoff.** Repertoire features **Bournonville's** "La Sylphide," **Ivo Cramer's** "Truffaldino" & Miss Rosen's "Irene Holm."

The Bournonville classic differed from the Royal Theatre version, and its success was due to a happy collaboration between Danish ballet historian-critic Allan Fridericia (who dug up old material from the Royal Theatre's archives); **Ellen Price de Plane,** of the famous Price ballet dynasty; and Miss Rosen, the co's star. Less ethereal and romantically tragic than **Margrethe Schanne's,** Miss Rosen's coy and alluring wood nymph is an effort to approximate the original Sylphide, **Lucile Grahn.** She was partnered by Skouratoff who, despite trouble with the Bournonville style, was charming and convincing as her mortal lover.

Cramer's commedia dell'arte ballet served as a pleasant interlude with **Svend Bunch** as a stylish & amusing Truffaldino, well supported by **Palle Jakobsen,** Paulsson, Talvo & Wittkower . . . Miss Rosen's dramatization of the Danish novelist Herman Bang's tragic story of **Irene Holm**— the former ballet dancer reduced to a miserable life as dance teacher in the provinces—was a masterpiece of choreographic invention in a wonderful mixture of humor & pathos. As Irene, the choreographer scored the eve's unqualified success, never succumbing to oversentamentalizing. She held the audience spellbound and at the end was given a standing ovation. Skouratoff gave an impressive perf. nearly matching Miss Rosen's. Jakobsen was a delightfully witty country parson, and **Gurli Hansen, Ulla Kieratz** & Isaksen, a trio of nightmarish pupils, contributed to the success.

Miss Rosen has accepted an invitation to stage "La Sylphide" for **Ballet Rambert** in London and to dance the lead in some perfs. . . . Since int'l ballet seems to have claimed **Erik Bruhn** completely, his appearances with the RDB have become rare. In Mar., however, he was seen as the Butler in **Cullberg's** "Miss Julie" and in "Chopiniana." In the former his admirable co-star was **Kirsten Petersen.** SVEN SORGENFREY

NEWS FROM ITALY, SPAIN, PORTUGAL

GENOA-NERVI: The **Int'l Ballet Festival** is taking shape. To satisfy many critics objecting to what was called "A **Massine** Festival," 2 ballets were added, "Haut Voltage," created in 1956 by **Bejart,** & "Senor de Manara," choreographed by **Carter** for the **Miskovitch Co.,** which has been booked in toto to provide soloists. Thus [illegible] firmed are 30 dancers, who are rehe[illegible] Nervi under the direction of Massine & [illegible] sisted by **Carlo Faraboni,** former La Scala [illegible]

MADRID: The **Antonio Co.** is rehearsing [illegible] special season at the Liceo in Barcelona [illegible] brate the centenary of the birth of Albe[illegible] tonio is also preparing a ballet version [illegible] Barber of Seville" to Rossini music. Dan[illegible] torian Alfonso Puig Claramunt has reduc[illegible] action to 2 acts. It will be interesting t[illegible] pare it with Massine's 3-act version, to b[illegible] sented at Nervi . . . At the Teatro Calo[illegible] Negro show, "Here Is Harlem," received [illegible] press and a cold reception. 4-wk season [illegible] duced to 2. The show, produced by Jean [illegible] choreographed by **Bob Destiny** with an A[illegible] cast, had a 4-mo. run in No. African night [illegible] but it failed as a stage prod. Co. is arrang[illegible] ther European cabaret work.

BARCELONA: This year's opera season [illegible] ballet more importance. 18 girls & 12 boys [illegible] contracted, and **Juan Magrina** was choreog[illegible] for all opera ballets. Season included [illegible] ballet eves. with "La Dolores," a music[illegible] Thomas Breton, emphasizing dance & mime [illegible] Magrina is considering revival of his "Les [illegible] des Barcelona," a big success a few years [illegible] Plans include production of the 7 ballets [illegible] mer repertoire plus collaborations with the [illegible] lore assn., "Esbart Verdaguer," for a Barc[illegible] season and a German tour.

LISBON: **American Festival Ballet,** led by [illegible] **Arova & Job Sanders,** gave 2 perfs. at Tivoli [illegible] atre to full houses and good press. Most [illegible] cessful ballets: **Walter Gore's** "Eaters of [illegible] ness," and "Bachianas Brasileiras" & "T[illegible] Vivo," by **Sanders.** Co. went on to Madrid [illegible] tour of the Spanish provinces. They are [illegible] tracted for the **Spanish Int'l Dance & Music** [illegible] **tival** for 2 weeks in May. LUIGI [illegible]

NEWS FROM LATIN AMERICA

Touring Latin America in the coming s[illegible] will be: **London's Festival Ballet, Les Grands** [illegible] **lets du Marquis de Cuevas, Roland Petit &** [illegible] **Peking Opera Co., Liane Dayde & Michael** [illegible] **nault,** and the **Chilean Nat'l Ballet** which will [illegible] 5 countries. HANS EHRMANN-EW[illegible]

ARGENTINA: Guest choreographers at the Colon Opera House are **Heinz Rosen & John Taras** with **Nicolas Zvereff** as ballet master. Taras is expected to present his "Danses Concertantes" and Rosen a revival of "La Dame a la Licorne," "L'Indifferent" and perhaps "Othello" or "Carmina Burana." Argentina's **Antonio Truyol** is to choreograph 1 or 2 new works for the season.

Michel Borowsky again directs the **Argentine de la Plata Co.** which has **Gioconda Filippini** as choreographer & **Raul Roger** as premier danseur. A recital series and a modern dance course taught by **Dore Hoyer** are planned . . . At the open air Teatro del Lago a group, headed by **Esmeralda Agoglia & Rodolfo Rodriguez,** gave very doubtful versions of **Lichine's** "Graduation Ball," "Spectre of the Rose" and others. Generally, dancers were very good but artistic dir. and quality of the revivals mediocre. Rodriguez was out of condition and showed slight regard for style in his dancing. FERNANDO EMERY

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